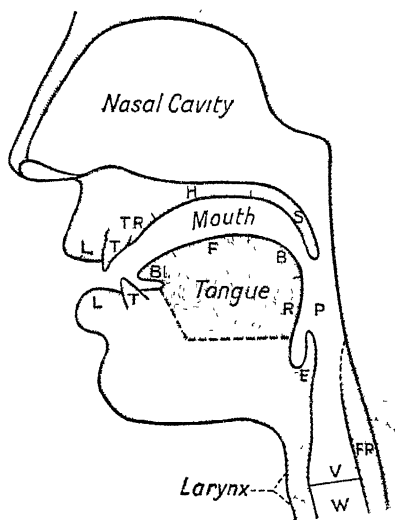


A BURMESE PHONETIC READER

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### The Organs of Speech.

*B.* Back of tongue. *BL.* Blade of tongue. *E.* Epiglottis. *F.* Front of tongue. *FP.* Food passage. *H.* Hard palate. *LL.* Lips. *P.* Pharyngeal cavity (pharynx). *R.* Root of tongue. *S.* Soft palate. *TT.* Teeth. *TR.* Teeth-ridge. *V.* Position of vocal chords. *W.* Windpipe.



The London Phonetic Readers

A BURMESE  
PHONETIC READER

WITH ENGLISH TRANSLATIONS

BY

LILIAS E. ARMSTRONG, B.A.

SENIOR LECTURER IN PHONETICS  
AT UNIVERSITY COLLEGE, LONDON;

AND

PE MAUNG TIN

M.A. (CALCUTTA), B.LITT. (OXON),

INDIAN EDUCATIONAL SERVICE, PROFESSOR  
OF PĀLI, UNIVERSITY COLLEGE, RANGOON.

LONDON  
UNIVERSITY OF LONDON PRESS, LTD.  
17 WARWICK SQUARE, E.C. 4

1925

PRINTED FOR THE UNIVERSITY OF LONDON PRESS, LTD., BY  
STEPHEN AUSTIN AND SONS, LTD., HERTFORD.

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## INTRODUCTION

This introduction and collection of phonetic transcriptions have been published with the object of helping students of Burmese to overcome the difficulties of spoken Burmese, and also of interesting Burmans in the sounds and significant word-tones of their own language.

### THE TEXTS

The texts consist of phonetic transcriptions:—

- (1) of dialogues written in the colloquial style (Nos. 1–10),
- (2) of native fables in which the style is less colloquial (Nos. 11–17),
- (3) of one transcription of literary Burmese (No. 18).

### THE TYPE OF PRONUNCIATION

The pronunciation represented is that of Mr. Pe Maung Tin (·phe: maō tī:), who has prepared the texts and the translations. His speech is typical of that spoken by the educated classes of Lower Burma.

A double-sided gramophone record (No. C 1181) of texts 5, 8, 9, 12, 13, and 14, spoken by Mr. Tin, may be obtained from the Gramophone Company, 363 Oxford Street, London, W.1, and from their agents.

### THE TRANSCRIPTION

Each essential sound of the language is represented by a phonetic symbol,<sup>1</sup> and the tones are marked in such a way that they give some indication of the pitch of the voice required. Thus, when the sounds repre-

<sup>1</sup> The symbols used are those of the International Phonetic Association

sented by the symbols have been learnt by the foreign student, and the system of marking the tones is understood, the texts will provide an accurate guide to the pronunciation of one important type of Burmese.

The explanations of the formation of the sounds are not given in great detail, and the learner should study them in conjunction with some reliable textbook of phonetic theory.

### BURMESE PHONEMES

All languages contain a great number of speech-sounds which can be grouped into little families, or phonemes.

"A *phoneme* is a group of sounds consisting of an important sound of the language (i.e. the most frequently used member of that group) together with others which take its place in particular sound-groups. Thus, the *k*'s in the English words *keep*, *cool*, *call*, are distinct sounds, but they are regarded as belonging to the same phoneme. Phonemes are capable of distinguishing one word of a language from other words of the same language. In other words, they are *distinctive*, and the distinction between two of them is said to be *significant*. Different sounds which belong to one phoneme do not distinguish one word of the language from another; failure on the part of a foreigner to distinguish such sounds may cause him to speak with a foreign accent, but it will probably not make his words unintelligible."<sup>1</sup>

<sup>1</sup> Pp 49, 50, *The Pronunciation of Russian*, by M. V. Trofimov and D. Jones (Cambridge University Press) The introductory chapters of this book contain a good deal of general phonetic theory.

Burmese has sixteen vowel phonemes and thirty-two consonant phonemes (All the diphthongs and the aspirated consonants are included in this number.)

#### REPRESENTATION OF THE VOWEL PHONEMES

Of the sixteen vowel phonemes, nine are oral and seven are either fully or partially nasalized.

##### I. Oral Vowels

(a) *Pure Vowels.* These are represented by the following symbols.—

1. i as in `si: (*to ride*)  
   ɪ (chief subsidiary member of the i-phoneme) as  
   in ʔsɪʔ (*war, battle*).
2. e as in `pe: (*to give*).  
   eɪ (chief subsidiary member of the e-phoneme) as  
   in ʔpeɪʔ (*to shut*).
3. ɛ as in \_le: (*field*).
4. ɑ as in \_ba: (*please*).  
   a (chief subsidiary member of the ɑ-phoneme) as  
   in ʔlaʔ (*fresh*).  
   ə is used in unstressed positions in the place of  
   ɑ, ɛ, ɪ, u, etc. Further research may prove that  
   ə is a separate phoneme. For the present it may  
   be considered as attached to the ɑ-phoneme.
5. ɔ as in `so: (*early*).
6. o as in `po: (*silk*).  
   oʊ (chief subsidiary member of the o-phoneme) as  
   in ʔpoʊʔ (*putrid*).

7. u as in *-ku:* (*to help*).

u (chief subsidiary member of the u-phoneme) as in *ʼkuʼ* (*to kill*).

(b) *Diphthongs*. Represented thus:—

8. ai as in *ʼmarʼ* (*stupid*).

9. au as in *ʼlauʼ* (*enough*).

Four other diphthongs which have a nasal element are given under Nasalized Vowels.

## II. Nasalized Vowels

Represented thus:—

10. *ī* as in *-wī:* (*to enter*).

11. *eī* „ *-seī* (*diamond*).

12. *aī* „ *ʼpaī* (*to divide*).

13. *ā* „ *ʼpā:* (*a flower*).

14. *ū* „ *ʼsūʼ* (*to risk*).

15. *aū* „ *ʼsaūʼ* (*to want*).

16. *oū* „ *ʼpoū* (*to hide*).

## DESCRIPTION OF VOWEL SOUNDS

It is difficult to obtain, from a written description, a definite idea of the value of a vowel. The only satisfactory way of describing vowel sounds is to do so by comparing them with a number of *fixed* vowel sounds known to the learner, instead of with keywords of existing languages which are pronounced in a variety of ways by different speakers.

Eight *Cardinal* Vowels, having definite, fixed tongue-positions, have been chosen, and provide a basis for describing accurately any vowel sound. Descriptions of these eight sounds, with diagrams, are given in *The*

*Pronunciation of Russian.*<sup>1</sup> The sounds, however, cannot be learnt from these written descriptions without the aid of a teacher who knows them. A gramophone record is a help.<sup>2</sup>

For the benefit of those who have no opportunity of learning the Cardinal Vowels from a teacher, some idea of their values is given here. But it must be understood that the key-words will not convey the same impression to all readers.

Cardinal.	Nearest sound in English, French, or German.
i	sound of Fr. <i>i</i> in <i>vive</i> .
e	„ „ <i>é</i> „ <i>thé</i> .
ε	„ „ <i>é</i> „ <i>bête</i> .
a	„ „ <i>a</i> „ <i>patte</i> .
ɑ	„ Eng. <i>o</i> „ <i>not</i> (minus any lip-rounding).
o	„ Ger. <i>o</i> „ <i>Kopf</i> .
o	„ Fr. <i>ó</i> „ <i>côte</i> .
u	„ Ger. <i>u</i> „ <i>Buch</i> .

In Fig. 1 the tongue positions of the Burmese vowels are shown in relation to those of the eight Cardinal Vowels. This diagram is useful only to those who know the values of the Cardinal Vowels. Other readers may find Fig. 2 of some help. In this the positions of the pure vowels of the average educated speaker of Southern English are compared with the Cardinal Vowel positions.

<sup>1</sup> See note on p. 2.

<sup>2</sup> A double-sided record (No. B 804) of the eight Cardinal Vowels can be obtained from the Gramophone Company, 363 Oxford Street, London, W.

## NOTES ON THE BURMESE VOWELS

The following notes on the Burmese vowels<sup>6</sup> may help the English learner :—

## I. ORAL VOWELS

(a) *Pure Vowels*

1. *i*. This sound has a tongue position lower than that of Cardinal Vowel No. 1, and retracted a little from the front; lip position, neutral. Many English speakers use the sound in words like *eager*, *be*, *need*. English learners who use a diphthong in pronouncing these words should be careful to avoid it in speaking Burmese.

ɪ (chief subsidiary member of the *i*-phoneme). *i* is not used when ʔ follows. In this position it is replaced by ɪ, for which the tongue is raised a little higher than for Cardinal Vowel No. 2, the point of highest raising being a good deal retracted towards the central position ɪ is like the sound of *i* in the English word *sit*, but rather more retracted than the normal English variety of ɪ.

2. *e* has a position slightly more open than Cardinal Vowel No. 2. It is heard in the Scottish pronunciation of *eight*, *lake*, *may*, etc. English speakers must avoid diphthongs of the *eɪ* or *ɛɪ* variety which they use in pronouncing these words.

eɪ (chief subsidiary member of the *e*-phoneme). Before ʔ, *e* is replaced by a narrow diphthong<sup>1</sup> eɪ, which is similar in quality to that used by many English speakers in pronouncing *eight*, etc., but is much

<sup>1</sup> See under (b) *Diphthongs*, p. 8.

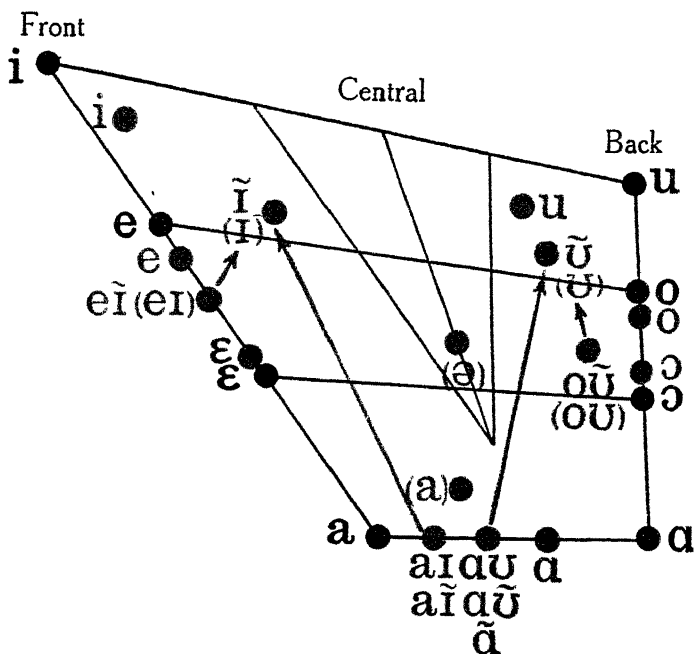


Fig. 1.—Diagram illustrating the tongue positions of the principal and chief subsidiary members of the Burmese vowel phonemes compared with the Cardinal Vowels. Symbols for subsidiary members are enclosed in brackets. The dots indicate the positions of the highest point of the tongue.

Black dots represent Cardinal Vowels.  
 Red dots represent Burmese Vowels.





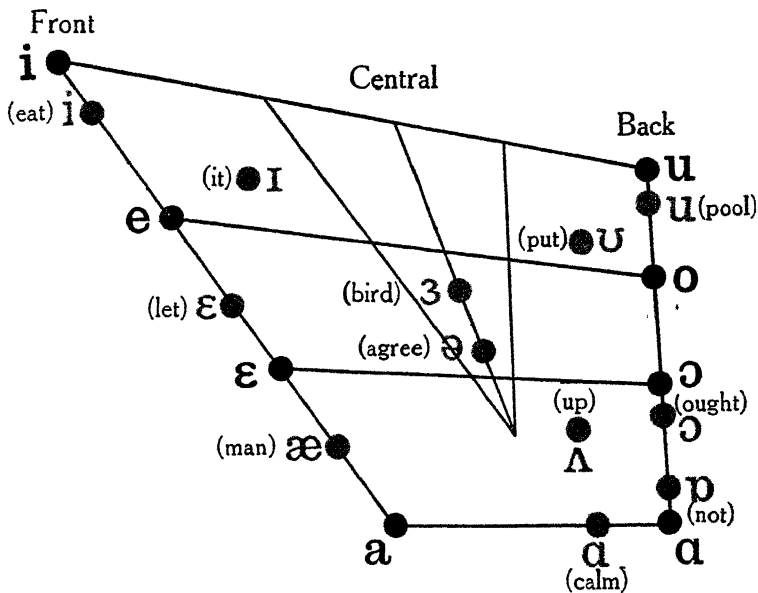


Fig. 2.—Diagram representing the tongue positions of the English vowels (pure) compared with those of the Cardinal Vowels. The dots indicate the positions of the highest point of the tongue.

Black dots represent Cardinal Vowels.  
 Red dots represent English Vowels.



shorter than this sound. In *er* the initial position is a little lower than for *e* (described above), the tongue immediately gliding from this position to *r*.

3. *ɛ* is a little closer than Cardinal Vowel No. 3. Many Northern English speakers use practically the same vowel in words like *egg*, *get*, *pen*. In Southern English it is more normal to pronounce these words with a vowel about mid-way between Cardinal Vowels 2 and 3, i.e. closer than Burmese *ɛ*.

When *ʔ* follows, the vowel is often a little retracted and slightly more open. No additional symbol is used to represent this, as the difference is not sufficiently important.

4. *ɑ* is a little nearer in tongue position to Cardinal Vowel No. 5 than to Cardinal Vowel No. 4. It is very like the normal English sound of *a* in *calm*.

*ɑ* (chief subsidiary member of the *ɑ*-phoneme). Before *ʔ* the vowel *ɑ* is replaced by a closer, more forward vowel, represented in these texts by the symbol *a*.

*ə* (subsidiary member of the *ɑ*-phoneme) is the sound of *a* in *agree*, *above*, *about*.

5. *ɔ* has a higher tongue position than Cardinal Vowel No. 6. It is more *o*-like, i.e. closer, than the most usual type of *ɔ* heard in the English words *ought*, *saw*, etc. Some Burmese speakers use instead a sound more like the vowel in the English word *not*.

6. *o* is a little more open than Cardinal Vowel No. 7. It may be heard in the Scottish pronunciation of words

like *go note*. Some Burmese speakers substitute a very narrow diphthong, but it is not necessary to do this. English learners should aim at a pure vowel.

ou (chief subsidiary member of the o-phoneme). Before ʔ pure o is replaced by a diphthong ou, in which the tongue has a lower and more advanced initial position than for o, described above. When preceded by a forward consonant, e.g. by l, θ, ɟ, etc., ou is very similar in quality (not in length) to the diphthong commonly heard in Southern English in words like *low*, *toe*. In other positions the diphthong is wider.<sup>1</sup>

7. u is not a true back vowel. It is more open than Cardinal Vowel No. 8. When preceded by a forward consonant, e.g. by ɟ as in ʔɟu' (*to look*), by θ as in -θu: (*person*), by l as in -lu: (*a man*), it suggests the vowel sound in *good* as pronounced by many Scottish speakers. After a back consonant, e.g. k as in -ku: (*to help*), the sound is articulated further back.

υ (chief subsidiary member of the u-phoneme). When followed by ʔ, υ is replaced by υ, which is similar to the Southern English υ in *book*.

### (b) *Diphthongs*

In a diphthong the organs of speech start in one vowel position and immediately glide to that of another, in such a way as to form only one syllable. A diphthong is said to be *wide* when the distance between the initial and final positions is more than that between two consecutive Cardinal Vowels. In a *narrow* diphthong

<sup>1</sup> See under (b) *Diphthongs*.

the distance between the initial and final positions is less than that between two consecutive Cardinal Vowels.

8. **ai**. The tongue position of the first element of this diphthong is retracted a little from that of Cardinal Vowel No. 4. The tongue immediately leaves this position for that of **i**. The "average" English diphthong in *my*, *fine*, etc., is practically identical with Burmese **ai**.

9. **au**. The initial position is more advanced than that of pure **a** already described. The tongue immediately leaves this position for that of **u**. **au** is like the "average" English diphthong in *how*, *found*, etc.

## II. NASALIZED VOWELS

10. **ĩ** has generally about the same tongue position as **i**. It is produced with a lowering of the soft palate which gives to it a nasal quality throughout. In open syllables the sound is very **ẽ**-like, e.g. in **-θĩ:** (*thou, you*), **.θə'dĩ:** (*news*), **-gĩ:** (*master*). In closed syllables, especially when preceded by a forward consonant such as **g**, **j**, **tə**, **dz**, it is rather **ĩ**-like, e.g. in **.ə -gĩn ʔθauʔ θo:** **-je:** **-go:** (*the lord's drinking-water*), **-dzĩm -ba:** (*wishing to*), **ʔgu' -dĩŋ -ga'** (*just now*).

11. **eĩ**. The tongue position is about the same as that of **ei**. The nasalization does not go throughout the diphthong, the last part only of the glide being produced with the soft palate lowered.

The **ĩ** in **eĩ** and in **aĩ** is acoustically rather like **n** or **ŋ**.

12. aĩ. Tongue position as for ai. Only the last part of the glide is nasalized.

13. ā is the nasalized form of a vowel having about the same tongue position as the a in au, i.e. more forward than the a of -ba.

14. ū. When followed by ' as in 'sū' (*to risk*), ū represents the nasalized form of the oral vowel u. When long, as in -lū: (*very*), it is more open, i.e. more ō-like.

15. aũ. Tongue position as for au. The a is not nasalized. The ū in this diphthong and in oũ is acoustically very like ŋ.

16. oũ. Tongue position as for ou. The o is not nasalized.

In this book only the principal members and chief subsidiary members of the Burmese vowel phonemes have been described, and have symbols assigned to them. The ability to make these and to use them in the right place is sufficient to enable the student to pronounce well in the matter of vowel sounds. Other very unimportant members exist, the use of which is determined by the nature of surrounding sounds. There is no need, however, for the student to attempt to use them.

### CONSONANTS

The accompanying table shows the consonant sounds used in Burmese. The vertical columns show the *place* of articulation, the horizontal columns the *manner* of articulation.

*Table of Burmese Consonant Sounds.*

	Labial.	Dental.	Alveolar	Palato-alveolar.	Palatal.	Velar.	Glottal.
Plosive . . .	p, ph, b	. .	t, th, d	...	k, kh, g	...	...
Stop . . .	...	...	..	..	...	...	ʔ
Affricate . . .	...	...	...	tʃ, tʃh, dʒ	...	...	...
Nasal . . .	hm, m	...	hn, n	...	hp, p	hy, ŋ	...
Lateral . . .	...	..	hl, l	..	...	...	..
Fricative . . .	...	θ, ð	s, sh, z	ʃ	...	..	h
Vowel Glide . . .	w	...	...	...	J	...	...

## SOME DETAILS ABOUT THE CONSONANT SOUNDS

*Plosives* — Plosive consonants are formed by making a complete closure in the air-passage; this is suddenly released so that the air escapes with a slight plosion.

**p** as in *\pe:* (*to give*). This must be pronounced with no aspiration, i.e. with no insertion of *h* between the plosion of the consonant and the beginning of the vowel. The **p** of *park*, as pronounced by most Southern English speakers, will not satisfy a Burman.

**ph** as in *-phe:* (*father*). **ph** represents a strongly aspirated **p**. The aspiration is stronger than that of **p** in the normal Southern English pronunciation of *park*.

**b** as in *\bi:* (*comb*). **b** is pronounced as in English. It is not fully voiced unless intervocalic. Thus the sound should not be difficult to an English learner. When initial in a group, e.g. *-be:* *-bu:* *\doũ* (*who are you?*), it appears to be voiceless and differs from an unaspirated **p** in that less effort is used in bringing together and separating the articulating organs.

**t** as in *\tr?* (*one*). Place of articulation as in English (perhaps a shade further back), but pronounced with no aspiration.

**th** as in *-thu:* (*thick*). Strongly aspirated **t**.

**d** as in *-dũ:* (*punishment*). Place of articulation as for **t**. Is fully voiced only when intervocalic. Initially in a group it is often voiceless, and differs from unaspirated **t** in that less effort is used.

**k** as in *\ku'* (*to cure*). Has no aspiration.



kh as in *·khu:* (*caterpillar*). Strongly aspirated k.

g as in *ḡε:* (*stone*). Voicing as for b and d.

*Stop*.—The term stop is here used to indicate a complete closure which is followed by no plosion on the release of the closure.

ʔ as in *ṽsrʔ* (*war*). This represents a sound formed by bringing the vocal chords into complete contact (as before a cough). There is no explosion such as occurs in English when, for emphasis, ʔ is used before a word beginning with a stressed vowel, e.g. *''ʔrdjət* for *'rdjət* (*idiot*), *''ʔouʋər ənd ouʋər ə'gəm* (*over and over again*). An unexploded ʔ is often heard, however, in English in such pronunciations as *npʔ ʃəə* for *not ʃəə* (*not there*), *srʔ stɪl* for *sit stɪl* (*sit still*).<sup>1</sup>

*Affricates*.—Consonants classified thus are plosive sounds in which the articulating organs are separated slowly so that the corresponding fricative sound is heard. Compare English “eat” (Plosive) with “each” (Affricate).

*tʃ* as in *ṽtʃi'* (*to look*). In making this difficult sound (for which most English learners substitute the sound of *ch* in *each*), the tip of the tongue is against the lower teeth and the t-element articulated with the blade<sup>2</sup> against the back of the teeth-ridge and the fore part of

<sup>1</sup> ʔ, both with and without plosion, is common in a great many dialects of English, e.g. *dʒ·ʔɪ* (with plosion) for *dʒ·tɪ* (*dirty*); *tʃpʔlɪʔ* (both without plosion) for *tʃpklɪt* (*chocolate*).

<sup>2</sup> See frontispiece.

the hard palate.  $\text{ɸ}$ , the corresponding fricative to this variety of  $\text{t}$ , is heard as the closure for  $\text{t}^f$  is slowly released. Acoustically  $\text{ɸ}$  is intermediate between  $\text{s}$  and  $\text{ʃ}$ . There is no aspiration heard between  $\text{tɕ}$  and a following vowel.

$\text{tɕh}$  as in  $\text{-tɕhɪ}$ : (*mosquito*). Formed in the same way as  $\text{tɕ}$ . Strongly aspirated.

$\text{ɕ}$  as in  $\text{-ɕɪ}$ : (*spinning-top*). Has the same place of articulation as  $\text{tɕ}$ . The stop is generally only slightly voiced, so that English people find it difficult to distinguish  $\text{ɕ}$  from  $\text{tɕ}$  in connected speech.

*Nasals*—For nasal consonants a complete closure is made in the mouth, the soft palate being lowered so that the air passes through the nose.

$\text{m}$  as in  $\text{'mu}$ : (*to be giddy*). Is identical with English  $\text{m}$ .

$\text{hm}$  as in  $\text{'hma}$ : (*from*). This does not represent  $\text{h}$ , with the mouth open, followed by  $\text{m}$ . The lips are together all the time; i.e. the  $\text{h}$  is produced with the lips in position for the  $\text{m}$  which follows. The sound is perhaps better represented by  $\text{mm}$ ,<sup>1</sup> which, however, involves the use of an additional symbol. The nasal friction in the first part of the sound is very weak.

$\text{n}$  as in  $\text{-na}$ : (*to suffer*). Pronounced as in English.

$\text{hn}$  as in  $\text{'hna}$ ? (*two; year*). Tongue is in position for  $\text{n}$  throughout; that is to say, the  $\text{h}$  here represents voiceless  $\text{n}$  ( $\text{ɲ}$ ). Nasal friction in  $\text{h}$  is very weak.

<sup>1</sup>  $\text{m}$  represents voiceless  $\text{m}$ .

ɲ as in ɲɪɲ (dirty). The tip of the tongue is against the lower teeth, and the closure is made by raising the front of the tongue to the hard palate. ɲ is formed slightly further forward than the normal French sound of *gn* in *agneau*.

hɲ as in ɲhɲɪɲ (to strangle). Tongue is in position for ɲ throughout, the h representing ɲ̥.

ŋ as in ɲɑ: (fish), is the sound of *ng* in English *long*. The place of articulation is advanced before front vowels; e.g. in ɲhŋɛɲ (a bird) the ŋ is articulated further forward than in -hŋɑ: (in order to).

hŋ as in ɲhŋɛɲ (a bird). Tongue is in position for ŋ throughout; that is to say, the h represents ɲ̥.

#### NOTE ON THE PRONUNCIATION OF NASAL CONSONANTS AT THE ENDS OF WORDS

When a nasal consonant is (or may be) pronounced at the end of a word in connected speech, the symbol is printed in the texts in italic type. In all cases where the nasal consonant is marked thus, the learner should understand that it is very lightly pronounced, and in slow, careful speech may be omitted altogether. Note that the nasal consonant inserted has the same place of articulation as that of the following consonant. e.g. in -wŋm . pə-lwe: ɲga' ɲli: (and also the wolf) m is inserted before p; in ɲgu' -dĩŋ ɲga' (just now) ŋ is inserted before g; in -təŋn -də: (I, thy servant (m.)) n is inserted before d.

No nasal consonant is pronounced

1. At the end of a breath group.

e.g. In `kaī | -da: ʔbɛ' ʔnɛ' (*well, how is it . . . ?*),  
n is not inserted if a pause is made after `kaī.

ʔðo' -ja: ɹdwī: | (*but . . .*).

.mə ʔthwī: | (*not pierced*).

-ŋwe: .tə -thaū | (*one thousand rupees*).

2. Before a vowel.

e.g. -θī: -i' (*thine*).

`sa: ʔbo' -jā: .ə -sa: -go: (*food to eat*).

-i: ʔðo' -sho: -goū -i' (*thus he said*).

3. Before j, w.

e.g. -sī: .jə ʔθe' (*the lord hermit*).

`tʰeī,wa: (*to threaten*).

ʔtwe' -dʒī: -jī: (*if you wish to see me*).

.ə ʔpje: -pjaī ʔwū' -ði: (*I dare to run a race*).

In many cases where one would expect to hear a nasal consonant, it is very difficult to decide whether it is present or not, e.g. before l, s, ʃ, tʃ, dʒ. Only those nasal consonants about which we have no doubt are recorded in the texts.

*Laterals*.—In lateral (or side) consonants there is a closure in the middle of the air-passage, but the air is free to escape either at one or both sides.

l as in -lu: (*a man*). Pronounced as in English *leave*.

hl as in -hle: (*a boat*). The tip of the tongue is in position for l throughout, the h representing ɮ, in which the friction is very weak. The sound of Welsh ll is similar to this, but has much more friction and a higher resonance note.

*Fricatives.*—In fricative sounds the air-passage is narrowed so<sup>3</sup> that the air escapes with a hissing sound.

θ as in 'θī: (*to smell sweet*), -θaū (*sand-bank*), has nearly the same value as *th* in English *thin*, but the friction is not so strong, and the tip of the tongue is moved more quickly from the place of articulation. Thus Burmese θ gives the impression of a weak plosive rather than of a fricative.

ð as in 'ðī: (*he, emphatic*), -ðu: -ðe: (*dead person*). Is the voiced counterpart of θ. Voicing as for *b, d, g*.

s as in -si: (*a barrel*) is more like French *s* than English *s*. There seems to be more control over the breath-stream than in the English variety, so that the sound is "harder"—less breathy. Mr. Tin puts the tip of the tongue against the lower teeth and articulates with the blade held close to the teeth-ridge.<sup>1</sup>

sh as in -shi: (*oil*). Strongly aspirated *s*. The distance between the tongue and the teeth-ridge is greater than that for *s*.

z as in 'zav<sup>2</sup> (*depth*). Formed in the same place as *s*. Is generally only partly voiced, but the difference between *s* and *z* in the matter of voice is greater than that between *p* and *b*, *t* and *d*, *k* and *g*

ʒ as in -gī: (*master*). For this sound the learner should attempt to produce the sound of *sh* in English *ship*, with the tip of the tongue touching the lower teeth, and with a little of the quality of the sound of *s* introduced. There is no lip-rounding before front vowels.

<sup>1</sup> See frontispiece.

h as in *ḥī*: (*curry*). Generally as in English. Before the vowel *a* there is often slight pharyngeal contraction which, however, is not essential. For the special values of *h* in *hm*, *hn*, *hɲ*, *hŋ*, *hl*, see the notes on these sounds.

*Vowel-glides*.—A vowel-glide (or semi-vowel) is the gliding sound made as the organs of speech, starting in the position of one vowel, *immediately* glide away to some other vowel position.

In *w*, the tongue takes up the position of a close back rounded vowel (e.g. *u* or *o*) and immediately glides away to another vowel position. In *j*, the initial position is that of a close front unrounded vowel (*i*, *ɪ*, *e*).

*w* as in *-wī*: (*to enter*). In many cases, for example when initial, *w* in Burmese is pronounced in the same way as *w* in English. When preceded by a consonant sound, however, it is not, strictly speaking, a vowel glide, as the initial position is not left immediately but is held on for some time before the glide takes place, and the impression of a vowel is given,

- e.g. In *ṽtwe'* (*to meet*) the *w* is *u*-like.  
 „ *ṽjwe'* (*and*) the *w* is *u*-like.  
 „ *-lwe:* (*to shoulder*) the *w* is *o*-like.  
 „ *ḥlwa:* (*to jump across*) the *w* is *o*-like.  
 „ *-zwa:* (suffix of adverb of manner) *o*-like.

*j* as in *ṽja'* (*to get*). Before open vowels like *ɛ*, *a*, *ə*, Burmese *j* is similar to the sound of *y* in English *yes*, *yard*, *yacht*,

e.g. *ṽjɛ'* (particle showing emphasis), *ṽja'* (*to get*), *ṽpjə:* (*to speak*).

Before the vowel *i*, if *b* precedes, the sound is replaced by a consonant pronounced with considerable friction. In *-bji*: (sign of perfect tense), for example, the friction is very strong, and the *j* closely resembles the fricative consonant *ʒ*. There is very little friction if a voiced sound other than *b* precedes,

e.g. *-mji*: (future particle), *ʔljɛʔ* (verbal particle).  
In *-pji*: (*country*) the *j* is pronounced with no friction at all.

Before *e*, *o*, *u*, *j* is accompanied by slight friction.

These varieties of *j* are members of the same phoneme, and are all represented by the same symbol.

### BURMESE TONEMES

Intonation is a very essential element in Burmese speech, every word being pronounced with its own pitch. Change of pitch results in change of meaning;

e.g. *ʔpo'* (*to send*).  
*-po:* (*additional*).  
*`po:* (*silk*).

*ʔme'* (*to forget*).  
*-me:* (*mother*).  
*`me:* (*to ask*).

*ʔbi'* (emphatic particle).  
*-bi:* (*ancestor*).  
*`bi:* (*comb*).

*ʔpe'* (*to crack*).  
*-pe:* (*to reject*).  
*`pe:* (*beans*).

Sounds in connected speech are not always pronounced as they would be in isolation, but are often replaced by others. In the same way the tones of tone languages, which are sometimes thought to be invariable, change considerably in connected speech. The tone of a certain syllable pronounced in isolation, together with all its variations in connected speech, may be said to form one tone-family or *toneme*.

It would be possible to speak Burmese intelligibly, giving to each syllable the tone it would have if pronounced in isolation, i.e. pronouncing it with the principal member of the toneme, and ignoring altogether the subsidiary members. This would be unnatural to a Burman.

It is therefore necessary if the learner aims at acquiring a correct pronunciation of Burmese, that he should study the behaviour of the tones in different positions in the sense-group. This is clearly shown in the texts.

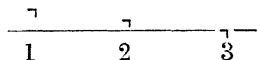
Upright lines indicate the sense-groups into which the sentence may be divided. || denotes the end of a *final* sense-group, where a pause must be made; | denotes the end of a *non-final* sense-group, where it is usual to make a pause.

In Burmese there are four tonemes, each containing subsidiary members, only the *chief* of which are referred to in this book.



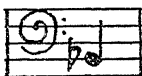
## NOTES ON THE INDIVIDUAL TONES

*Toneme I* has three<sup>1</sup> members, marked thus,



The long horizontal line represents the average level of the speaking voice, which, in the case of

Mr. Tin, is about B♭



1. The principal member, i.e. the tone of a syllable pronounced in isolation, is high and has a slight fall.

2. The second member is mid, slightly falling, the pitch at the beginning being about the same as that at the end of the principal member.

3. The third member is low, beginning at about B♭ in Mr. Tin's voice, and slightly falling.

Syllables bearing members of Toneme I may be divided into two classes:—

(a) Those in which the vowel is

(1) pronounced with medium length,

(2) pronounced with a peculiar kind of voice-production known as "intermittent voice", ("creaky" voice), and

<sup>1</sup> In the gramophone record of "The Prodigal Son" in Burmese, the speaker uses a *fourth* member which rises.

e.g. 1. .lə`gāũ ˌpjĩː | ˌkoːˌdoː ˌgā' |

2. `θaː ˌŋɛː ˌgā' |

The use of this rising tone at the end of non-final sense-groups is probably due to sentence-intonation. Mr. Tin says ˌgā'.

- (3) terminated by a weak closure of the glottis, shown thus <sup>1</sup>. Learners should associate the mark <sup>1</sup> with the above three characteristics <sup>1</sup>

Examples:—

<sup>1</sup>pja<sup>1</sup> (*to show*).

<sup>1</sup>hni<sup>1</sup> (*with*).

<sup>1</sup>sa<sup>1</sup> (*to wait*).

<sup>1</sup>xi<sup>1</sup> (*to have*).

(b) Those in which the vowel is

(1) pronounced with strong stress,

(2) extremely short,

(3) terminated by an abrupt closure of the glottis, shown thus <sup>2</sup>. This closure is not released, i.e. not followed by an explosion. Learners should associate the mark <sup>2</sup> with the above characteristics.

Examples:—

<sup>2</sup>lav<sup>2</sup> (*sufficient*).

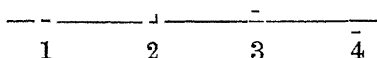
<sup>2</sup>jar<sup>2</sup>-hne<sup>2</sup> (*to beat*).

<sup>2</sup>tsh<sup>2</sup> (*to love*)

<sup>2</sup>lei<sup>2</sup> (*tortoise*).

The tone of a syllable terminated by <sup>2</sup> is the same in direction as that terminated by <sup>1</sup>, but has a rather higher starting point.

*Toneme II* has four members, marked thus,



1. The principal member is low and level (about B)

<sup>1</sup> The word <sup>1</sup>i<sup>1</sup> (denoting conclusion of sentences) is often level and may be quite long, but ends suddenly. For the latter reason it is considered as belonging to Toneme I, and is marked <sup>1</sup>i<sup>1</sup> throughout.

in Mr. Tin's voice) This tone is very commonly used. The particles *de:*, used finally to show the past tense, *le:*, used to denote the past tense, *ne:*, the sign of the continuous tense, *ba:*, the sign of politeness, etc., carry this tone, except in some final positions, when the voice drops to the lowest level of the speaking voice.

Other examples—

*-ku:* (*to help*).

*-hle:* (*a boat*).

*-naï -jā:* (*in order to conquer*).

*-ŋo: -ba: -ði:* (*I have wept*).

2 The second member is low level, followed by a slight rise. This is used at the end of a non-final sense-group, when the speaker wishes to hold the attention of his hearers and arouse their interest in what is to follow. The frequency of this tone is perhaps determined by individual taste and the desire to avoid monotony. Although commonly used, it is not essential. Many examples occur in the texts<sup>1</sup>

Examples:—

*\no: \ðo: |* (*on waking up . . .*).

*\təhəŋ tətə-khu' \hnar? -je: \shīn -θəv?*

*-ja: |* (*as he went down to a brook to drink water . . .*).

*\təv? .ə -mji: -go: |* (*my name . . .*).

*\ðo' -ja: \dwī: |* (*but . . .*).

*-hu' \pjə: -ja: |* (*having said this . . .*).

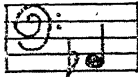
3. The third member is mid level. It is used chiefly

<sup>1</sup> This tone may be heard very frequently in the gramophone record of "The Prodigal Son".

in loud speech and under the influence of emotion. The tone is rarely used by Mr. Tin in the texts given. Some examples may be found in Text No. 6, ၵာ' ၵာ' (The voice in the night).<sup>1</sup>

4. The fourth member is very low level (about

Ab



or even lower in Mr. Tin's voice). It

is sometimes used in final positions, especially in story-telling.

Examples:—

ၵာ: ၵာ' ၵာ: || (it is said).

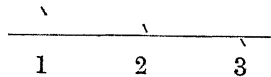
ၵာ: ၵာ ၵာ' ၵာ' | ၵာ: ၵာ' ၵာ' ၵာ' ၵာ'  
 ၵာ' ၵာ' ၵာ: || (I sold all of them for five rupees).

ၵာ' ၵာ: ၵာ: ၵာ: || (thus replied).

The principal member of the toneme may always be substituted for this fourth member, but would not be so effective.

A syllable pronounced with any member of Toneme II is never terminated by a closure of the glottis, but has a gradual ending. The vowel of the syllable (in isolation) is very long,<sup>2</sup> and is pronounced with a breathiness which is very noticeable.

Toneme III has three members, marked thus



<sup>1</sup> Examples of this tone may be heard in the above-mentioned gramophone record of "The Prodigal Son".

<sup>2</sup> The vowel often becomes short in connected speech.

1. The principal member is high falling.

Examples :— `gaū (*the head*).

    `təhaū (*stream*).

    `pjo: (*to speak*).

    `lwe: (*to miss*).

2. The second member is mid falling.

3. The third member is low falling.

Syllables pronounced with any member of Toneme III are never terminated by a glottal closure. The vowel of the syllable is pronounced with “breathy” voice, is long,<sup>1</sup> and very strongly stressed.

It should be noted that when two syllables bearing the principal member of Toneme III occur together in connected speech, the first syllable is pronounced with an almost *level* high tone. Thus in `a: `təi: (*great in strength*) the tone of `a: is almost level, and really constitutes a fourth member of Toneme III. No special mark, however, is used to indicate it. The use of this level tone can be made without invading Toneme II, which has no member with a *high* level tone. In -a: `təi: (*big-mouthed*) the tone of -a: is *low* and level.

In compound words in which both elements bear the same toneme, the first is pronounced with the first member of the toneme, and the second with the second member.

e.g. `to: `do: `pjo: -ba: (*Speak softly, please*).

    `mwe: `phwa: (*to be born*).

    `təeɪ `wa: (*to threaten*).

    `mja: `bja: (*many*).

    `nwa: `di: (*the ox*).

    `mīn `ḍa: (*prince*).

<sup>1</sup> The vowels are, however, often shortened in connected speech.

*Toneme IV* is the neutral tone, marked thus —. Generally it has about the same pitch as the principal member of *Toneme II*. When it precedes a high tone it is somewhat higher than this,<sup>1</sup> e.g. .mə`pjɔ: (*not speaking*), .ə`kaũ (*good*). Syllables pronounced with this tone are unstressed and extremely short.

It will be noticed in the texts that the neutral tone is placed only on syllables containing the vowels ə and e. The following examples show that the neutral tone is derived from the other tones —

- .ə`lo: (*a wish, Hullo !*), from ʔa`lo: (*Toneme I with ʔ*)
- .pə.gã: (*a plate*), from ʔpu`gã:
- .ə`ko: (*brother*), from ʔiʔ`ko: (*Toneme I with ʔ*).
- .bə`ðu' (*whose*), from `bɛ:ʔu' (*Toneme II*).
- .təə`ma' (*I, thy servant (f.)*), from `təũ:ma'
- .təə`ma' (*tigress*), from `təa:ma' (*Toneme III*).

### LENGTH

Length is not significant in Burmese.

The marks : placed after a vowel symbol indicate that the vowel is to be pronounced long.

Vowels in isolated syllables pronounced with any member of *Toneme I* followed by ʔ are of medium length. They are often short in connected speech. Note again that the unstressed final syllable -i' (denoting the conclusion of a sentence) can be quite long.<sup>2</sup>

Vowels in syllables bearing any member of *Toneme I* followed by ʔ are generally extremely short.

<sup>1</sup> This variation is not marked in the texts.

<sup>2</sup> See note on p. 22

Vowels in syllables pronounced with any member of Toneme II or III are long (with Toneme II, very long). In quick speech the vowels are often shortened, but they are never terminated suddenly. When a nasal consonant is inserted at the end of a word, the preceding vowel is generally shortened.

e.g. -*ḡi:* (*master*), but -*ḡin* ʼdo' .ə -*də:* *go:*  
(*your aunt*).

-*pjā:* (*again*), but -*pjām* ʼpjə: -*le:* -*ḡi:* (*he replied*).

It is difficult to indicate accurately the length of sounds in connected speech. In the texts some attempt has been made to show roughly the length of vowels pronounced with Tonemes II and III.

## STRESS

It is sometimes difficult to determine whether the effect of stress is produced by the inflection of the voice, or by stress, i.e. an all-round increase of effort on the part of the speaker, or by a combination of intonation and stress.

## WORD STRESS

In the case of those syllables bearing Toneme I which are terminated by ʼ, stress appears to be present, but the effect of stress may be the result of the short rapid fall in pitch.

Stress seems to be an essential element in the pronunciation of syllables bearing any member of Toneme III.

Vowels in other isolated syllables are not stressed.

## SENTENCE STRESS

In connected speech, word stress undergoes certain modifications. Words which the speaker wishes to bring into prominence because of the importance of their meaning are, as a rule, pronounced with an increase of stress and, in the case of syllables pronounced with Tonemes I and III, with a high member of their toneme ;

- e.g. ʔéi' -ba: -bi: \la: (*I know her, of course*).  
 Stress on ʔéi'.
- ʔhu' -tu: \jīŋ ɹgo: (*His own nephew*). Stress  
 on ʔhu' and \jī.
- θu: ʔlouʔ -tɛ' .ə-louʔ (*the deed he has done*).  
 Stress on ʔlouʔ.
- fi: .mə-tā: \əoō -lo' \la: (*because you lost  
 considerably* ?). Stress on \əoō.
- ʔtəuʔ -shi: -ga' (*from me*). Stress on ʔtəuʔ.
- \to: \do: \pjə: -ba: (*speak softly, please*). Stress  
 on \to: \do: and on \pjə:.
- hu' \to: \do: \pjə: -θi: (*thus he spoke softly*).  
 Stress on \to: \do:.

In compound words, which are very common in Burmese, if both elements are pronounced with the same toneme, the first syllable is generally pronounced with the principal member of the toneme and with stronger stress than the second element, which bears the second member of the toneme ;

- e.g. -le: ʔtəaʔ-ʔtəaʔ -taiʔ -θi: (*the wind blew  
 forcibly*).
- ʔkha'-ga' ʔja'-ja' (*very respectfully*).



ᵀjaɪᵀ-hneᵀ (to beat).

ᵀmjɛᵀ-ᵀtəhauᵀ (hay).

ᵀtəauᵀ-ᵀhla' (very frightened).

ᵀkauᵀ-ᵀtəɪᵀ (deceitful).

ᵀmi'-ᵀmi' ᵀkauᵀ-ᵀja' -ᵀə: (which he has picked  
up himself).

`nwa: `di: (the ox).

`to: `do: `pjo: -ba: (speak softly, please).

`bu: `loū (gourd).

True stress, i.e. stress apart from tone, does, however, exist in Burmese.

Example 1. In -la: -ba: (come, please), the tone of ba: is unaltered even if the word is pronounced with great emphasis.

Example 2. In -hī: -di: -ha: (Pooh to this thing! i.e. Nonsense!), -hī:, the important word, is made more prominent than -di: and -ha:, not by a change in pitch (the tone of the three words is exactly the same), but by an increase of stress.

Example 3. In -di: -ma: -thaī -ba: | -ho: -ma: -thaī -ba: (please sit here, please sit there), although -di: (here) and -ho: (there) are pronounced with emphasis, the tone of these syllables is not changed to either m level or low level. The words are all pronounced with the principal member of Toneme II, and the effect of emphasis is obtained by stress only.

## TRANSLATIONS

### 1. Husband and Wife

“We to-day | let us move house.” ||

“Oh! | why do you want to move?” ||

“From near our house | my friend  
widow | little Mrs. So-and-so | don't you  
know?” ||

“I of course know her.” ||

“That's why | I wish to move.” ||

“How does that affect the question?” ||

“Just now | at the preaching-house | the  
preaching teacher: | ‘Thy neighbour | with  
thy whole heart | lovest thou,’ thus did  
he not preach? || Therefore this place | is  
not a place fit for you.” ||

### 2. How Uncle makes his Will

“Your uncle | is exceedingly rich in  
money | they say. || When he died, to  
you | how much inheritance | did he  
give?” ||

“About my uncle | well, I don't wish  
to speak. || To him money was so

## TEXTS

### 1. -lī: ṛhnī' .me \ja:

.təṛma' ṛdo' .jəṛne' | -eī \pjaṣ ṛdza' ṛzo' ||  
 .ə\_lo: | \_bu: ṛdzaṣ' \pjaṣ -dzīn \_bu: ṛleī' ||  
 .təṛma' ṛdo' -eī \na: ṛga' | .təṛma'  
 .ṣə-ṛje:\dzī: ṛmouṣ' \sho:ṛma' | ṛma'-ho: \dīṅ .ḡəle:  
 ṛḡo: | -eīn ṛṣi' \_de: .məṛhouṣ' \la: ||  
 ṛṣi' \_ba: \_bi: \la: ||  
 \_da: ṛdzaṣ' \be: | \pjaṣ -dzīn \_de: ||  
 \_da: \_ba: ṛpju' .ḡəle: ||  
 ṛḡu'-dīṅ-ḡa' | .te'a:\ho: .ze'aṣ ṛma: |  
 .te'a:\ho: .she\_a: ṛga' | \_ṣi: ṛi' -eīni:\dzīṅ  
 ṛḡo: | \_ṣi: ṛi' ṛseṛṣ .ə'təwī: ṛme' ṛhnī' |  
 ṛṣhiṣ ṛlo' ṛlo' .mə'hə: \bu: \la: || \_da:  
 ṛdzaṣ' \_di: \_ne\_a: ṛha: | -eī: ṛne' \_to:  
 ṛde' \_ne\_a: .məṛhouṣ' \phu: ||

### 2. \u:le: .ə\_mwe: \khwe: \_boṣ

\mī: \u:le: ṛha: | -ī.mə-tā: ṛḡwe: .jə'daṣ  
 \_te: | \pjo: ṛdza' \_de: || \_ṣu: \_ṣe: ṛdo' \mīṅ  
 ṛḡo: | .ə\_mwe: \mja: \_be: ṛlaṣṣ | \pe: ṛḡe'  
 .ḡəle: ||  
 ṛḡa' \u:le: .ə'təṣṣ ṛdo' | \_ḡa: .mə'pjo:  
 -dzīn \_ba: \bu: \_kwe: || ṛṣu' \_ma: ṛpaṛṣshā:

plentiful | that he was rolling in it.<sup>1</sup> ||  
 Though being so, when he died, [ to his  
 own nephew | even one piece, one bit of  
 money | he did not leave." ||

"Then his money to whom | did he  
 leave?" ||

"His money | all to the orphan |  
 children | he has bequeathed, of course." ||

"Oh then | the act that he has done  
 is very good indeed, || an exceedingly great  
 meritorious act; || how to the orphan |  
 children | it should be bequeathed | has  
 he left instructions?" ||

"To his children six | has he given, of  
 course." ||

### 3. The Gambler's Cigars

"To have to gamble with this fellow | is  
 something to make the heart suffer much." ||

"Oh, what is the reason? || Because you  
 have lost considerably?" ||

"No, I have not lost. || I won ten  
 bundles of cigars. || As for these cigars |  
 knowing them to be inferior cigars, | at  
 the cigar-shop at the street-corner | for five  
 rupees | I sold all of them." ||

<sup>1</sup> The Burmese word <sup>tsi</sup>tsi<sup>dzi</sup> suggests shminess.

'pɔ: ɾlaɪp ɾta: | ɾtɛi'ɾdzi' ɾtɛɾ ɾlo' || ɾda:  
 ɾnɛ' ɾθu: ɾθe: ɾdɔ' | ɾθu' ɾtu: ɾjĩŋ ɾgo: |  
 ɾpaɪp-shān ɾdə'bjɑ: ɾtəʔtəhã: ɾma' | ɾmə'pe:  
 ɾge' ɾbu: ||

ɾno' ɾpaɪp-shān ɾde: ɾbə'ðu' ɾgo: | ɾpe:  
 ɾge' ɾðə'le: ||

ɾθu' ɾpaɪp-shān ɾde: | ɾa:loõ ɾmi'ɾba' ɾmɛ'  
 ɾdɛ' | ɾkhə'le: ɾde: ɾgo: | ɾwe: ɾpe: ɾge'  
 ɾda: ɾpa' ||

ɾo: ɾda: ɾphjĩ' | ɾθu: ɾloʔ ɾtɛ' ɾə-loʔ  
 ɾha: ɾə'kaõ ɾpa' || ɾi.mə'tã' ɾku'ðo: ɾdzi:  
 ɾbe: || ɾbe: ɾlo: ɾmi'ɾba' ɾmɛ' ɾdɛ' | ɾkhə'le:  
 ɾde: ɾgo: | ɾwe: ɾpe: ɾja' ɾmɛ: ɾlo' |  
 ɾhma:'tha: ɾge' ɾðə'le: ||

ɾθu' ɾkhə'le: ɾtəhəʔ ɾjaʔ ɾko: | ɾpe:  
 ɾge' ɾda: ɾpa' ||

### 3. ɾgə'za: ɾðə'ma: ɾi' ɾshe-leɪp

ɾdi: ɾlu: ɾdzi: ɾnɛ' ɾlaõ ɾja' ɾda: | ɾte:  
 ɾə'θe: ɾna: ɾze:a ɾkaõn ɾdɛ: ||

ɾo: ɾbɛ' ɾnɛ' ɾdʒaõ' ɾle: || ɾi.mə-tã: ɾəõõ  
 ɾlo' ɾla: ||

ɾha: ɾmə'əõõ ɾba: ɾbu: || ɾtəʔ ɾshe-leɪp  
 ɾshe: ɾzi: ɾnaĩn ɾde: || ɾdi: ɾshe-leɪp ɾte:  
 ɾha: | ɾshe-leɪp ɾjã' ɾhmã: ɾθi' ɾlo' | ɾlãn  
 ɾdaõ' ɾga' ɾshe-leɪp ɾshaĩŋ ɾgo: | ɾjwe: ɾja  
 ɾdʒaʔ ɾnɛ' | ɾa:loõ ɾjaõ-pjɪ' ɾlaɪp ɾtɛ: ||

“That being so, | what is there to give pain to the heart? || On the contrary you have even won five rupees.” ||

“As much as I should have got, this | is not getting. || But what is worse than this is: || The cigar-shop (exhibited) | what was bought from me | (i.e.) the bundles of cigars | on reduction-sale, (offering) what was worth a rupee and a half | at a rupee. This notice having been hung up, | my wife | saying the price was cheap | for me to smoke | has gone and bought all.” ||

#### 4. The Younger Brother and the Elder Brother

*The elder brother:* “At a conjuring show | what is most wonderful is: | from an empty | big bag | (are produced) mangoes on asking for mangoes, | oranges on asking for oranges, | bread on asking for bread, | whatever is desired | one can obtain. | That is what is most wonderful.” ||

*Younger brother:* “Pooh! to this thing. | What is that to marvel at? || Behold! our | chili-onion-selling | Sulaja Kalagyi is | more marvellous than that” ||

*Elder brother:* “This Kalagyi, | how is he marvellous?” ||

\_da: ʔphjīʔ | \_ba: .ə̀θe: \_na: .ze\_a: ʔəi'  
 .ðə̀le: || \_ŋwe: ʔŋa ʔdzaʔ \_taũ \_naĩn \_da:  
 ʔpa' ||

\_di: \_ha: ʔja' ʔdī' .ðə̀lavʔ | .məʔja' \_da:  
 ʔpa' || \_di: \_ha: \_dī: .məʔka' ʔðe: ʔbu: ||  
 ʔshe-leiʔ \_shaĩŋ ʔga' | ʔtəovʔ \_shi: ʔga' \_we:  
 ʔlaiʔ ʔtə' | ʔshe-leiʔ ʔsi: \_de: ʔgo: | ʔəə'  
 ʔze: .də̀dzaʔ ʔkhwe: \_dā: | .də̀dzaʔ ʔlo' \_sa:  
 ʔshwe: ʔtha: ʔlo' | ʔtəovʔ .meja: ʔga' |  
 .ə̀pho: ʔtəho: \_de: ʔlo' | ʔtəovʔ ʔθavʔ ʔpho'  
 ʔlo' | .ə̀koũ \_we: ʔla: ʔge' \_de: ||

#### 4. ʔpi: ʔhnī' .ə̀ko:

(.ə̀ko:) ʔmjeʔhile' ʔpwe: \_ma: | ʔā'v: .ze\_a:  
 .ə̀kaũ ʔzoũ ʔha: | \_ba: ʔma' .məəʔi'  
 ʔde' | ʔerʔ ʔtəi: ʔde: ʔga' | .θeəʔθi: \_sho:  
 .θeəʔθi: | ʔleĩmə'ði: \_sho: ʔleĩmə'ði: |  
 ʔmoũ' \_sho: ʔmoũ' | \_ba: .məsho: .ə̀lo:  
 ʔəi' ʔde' \_ha: ʔgo: | ʔju: ʔja' \_naĩn  
 \_ā: | ʔā'v: .ze\_a: .ə̀kaũ ʔzoũ ʔbe: ||

(\_pi:) ʔhī: \_di: \_ha: | \_ba: ʔā'v: .ze\_a:  
 ʔkaũn ʔðe: .ðə̀le: || ʔho: ʔtəũn-do: ʔdo' |  
 .ŋeəvʔθi: ʔtəə-θũ: ʔjaũn ʔde' | \_su.le\_a:  
 .kə̀la: ʔdʒi: ʔha: | ʔdī' ʔdeʔ ʔā'v: .ze\_a:  
 ʔkaũn ʔðe: \_de: ||

(.ə̀ko:) \_di: .kə̀la: ʔdʒi: ʔha: | \_be: ʔlo:  
 ʔmja: ʔā'v: .ze\_a: ʔkaũn .ðə̀le: ||

*Younger brother*: "Look! | For one viss-weight | there is butter at two rupees, | butter at two rupees and a quarter, | butter at two rupees and a half; | butter of various kinds | from a single tin | he can cause to come out." ||

### 5. The North Wind and the Sun

The north wind and the sun | saying one was stronger than the other | while thus quarrelling | a thick cloak wearing | traveller they met. | To make him take off his cloak | one who is able | as the stronger one | to be considered | they made agreement. || The wind, | in blowing as hard as he could, | the more he blew, | the traveller his cloak | the more he pressed to his body. || After a while, | the wind being unable, | had to stop. ||

Thereupon, the sun, | showing forth his rays, | in a short time | the traveller being warm | had to take off his cloak; | the north wind that the sun | more than himself | was greater in strength | had to admit. ||



(-ji) ʔtəi' \_ba: \\_la: | .də-beiʔ'θa: \_go: |  
 .hnəʔtəaʔ \_sho: ʔdɛ' \\_tho:ʔbaʔ | .hnəʔtəaʔ  
 .tə-maʔ \_sho: ʔdɛ' \\_tho:ʔbaʔ | .hnəʔtəaʔ ʔkhwe:  
 \_sho: ʔdɛ' \\_tho:ʔbaʔ | ʔtho:ʔbaʔ ə'mjo:\\_mjo:  
 \_go: | \_θā: \_zi: .də-zi: \\_de: ʔga' | ʔthweʔ  
 \_aũ ʔlovʔ ʔpe: \_naĩn \_dɛ: ||

5. ʔmjaʊʔ\_le:\\_mĩ: ʔne' \_ne:\\_mĩ: ¹

ʔmjaʊʔ\_le:\\_mĩ: ʔne' \_ne:\\_mĩ: | ʔθu' ʔdɛʔ  
 \_ŋa: ʔa: ʔtəi: \_dɛ: ʔlo' | ʔnĩŋ\_khoũn \_ne:  
 ʔdza' \\_doũ | ʔĩn\_dzi: ʔthu:\\_du: ʔwʊʔ \_la:  
 ʔdɛ' | .khəʔji:\\_ðɛ: .te-ʊʊʔ \_ko: ʔmjĩn ʔdɔ'  
 \_ga: | ʔθu' \_go: ʔĩn\_dzi: ʔtəhʊʔ \_aũ |  
 ʔtaʔ\_naiĩn \_ðu: ʔga' | \_θa: ʔa: ʔtəi: \_dɛ:  
 ʔlo' | ʔhmaʔ-ʔju: ʔjā: | .gə-di' ʔtha: ʔdza'  
 \_dɛ: || \_le:\\_mĩŋ ʔga' | ʔtaʔ\_naiĩn .ðə-lavʔ ʔtaiʔ  
 ʔtɔ' | ʔtəaʔ-ʔtəaʔ ʔtaiʔ \_le: | .khəʔji:\\_ðɛ:  
 .əʔwʊʔ | \_ko: \_hma: \_θa: ʔkaʔ \_le: || .ə-tā:  
 \_təa: ʔdɔ' | \_le:\\_mĩŋ ʔga' .məʔtaʔ\_naiĩn ʔlo' |  
 ʔjaʔ ʔja' \_dɛ: ||

\_di: ʔdɔ' \_ne:\\_mĩŋ ʔga' | \_ne: ʔpu: ʔpja'  
 \_ja: | .khəʔna' .gə\le: ʔne' | .khəʔji:\\_ðɛ: ʔaiʔ  
 ʔlo' | .əʔwʊʔ ʔtəhʊʔ ʔja' ʔdɔ' | \_le:\\_mĩŋ  
 ʔga' \_ne:\\_mĩ: ʔhu: | ʔθu' ʔdɛʔ | \_θa: \_ba:  
 \_be: \_dɛ: ʔlo' | ʔwũŋ\_khā: ʔja' \_le: \_dɛ: ||

¹ A gramophone record (No. C. 1181) of texts 5, 8, 9, 12, 13, and 14, spoken by Mr. Tin, may be obtained from The Gramophone Co., 363 Oxford Street, London, W.

## 6. The Voice in the Night

At night-time from behind the house |  
in the dark, | "Is the master of the house  
in?" | Such a question was called out. ||

*Master of the house*: "I am in. || Who are  
you? || Will you come in here?" ||

*Voice*: "It is me, sir, || because I wish  
to see you for a while." ||

*Master*: "If you wish to see me | will  
you come in? || Why from the dark |  
are you asking?" ||

*Voice*: "It is me, sir. || A good man. ||  
Who wishes to see you." ||

*Master*: "O, if you are a good man, |  
why from the dark | are you speaking  
words? || Good man! good man! | What  
sort of a good man! || This good man |  
into the presence of people | and of the  
light | dare not come out, eh?" ||

## 7. The Newly-married Couple

A girl, who was newly-married (said) |  
"Look! | There with a big ugly face |  
she comes up the stairs. | Where is the  
woman from?" | This being asked, | the

## 6. ၵာ'သံ:

ၵာ' .ə\_kha: \_eī ၵာ့'phe: | \_hmaõn ၵde:  
 ၵာ' | ၵeī' \_eī: ၵာ့: ၵeī' \_ba: 'la: |  
 ၵာ' \_kha: ၵme: \_di: ||

(-eī'-eī:) ၵeī' \_ba: ၵe' || \_be: \_du: 'doõ ||  
 \_di: \_la: ၵe' \_ba: 'la: ||

(.ə-θā:) \_təõn\_də: \_ba: \_khĩm`bja: || .khə`na'  
 ၵtwe' \_dzĩ: ၵlo' \_ba: ||

(-eī'-eī:) ၵtwe' \_dzĩ: -jĩ: | \_la: ၵe' \_ba:  
 'la: || ၵbe' \_ne: \_hmaõn 'de: ၵာ' | 'me:  
 \_ne: ၵာ' .ðə`le: ||

(.ə-θā:) \_təõn\_də: \_ba: \_khĩm`bja: || \_lu: 'gaõ  
 -ba: || ၵtwe' \_dzĩ: ၵlo' -ba: ||

(-eī'-eī:) -o: \_lu: 'gaõm ၵphĩ' -jĩ: | ၵbe'  
 \_ne: \_hmaõn 'de: ၵာ' | .zə`ga: 'pja: \_ne:  
 ၵာ' .ðə`le: || \_lu: 'gaõ \_lu: 'gaõ ၵne' |  
 ၵbe' ၵne' \_lu: ၵgaõ 'le: || \_di: \_lu: 'gaõṅ  
 ၵာ' | ၵlu' ၵe' ၵu' ၵe' | .ə`lĩ: .ə-jaõn  
 ၵde: | .mə`thwe? ၵwõ' ၵbe: 'go: ||

## 7. \_eī.daõn ၵtəa' ၵza' 'meĩ-ma' ၵhuĩ ၵja့'ၵtəa:

\_eī.daõn ၵtəa' ၵza' 'meĩ-ma' .gə`le: ၵာ' |  
 ၵeī' 'zā: | \_ho: ၵာ့,hnə`zo: ၵzi: ၵne' |  
 \_eī \_bo: ၵtə' \_la: \_da: | \_be: ၵာ' 'meĩ-ma'  
 ၵzi: ၵle: | ၵlo' ၵme: ၵja: | \_lĩ: ၵja့'ၵtəa:

young husband: | "O Heavens! | please  
speak softly. || It is she who is called  
our aunt," | thus replied softly. ||

The wife | "Such an ugly | aunt of  
yours | I do not wish to see" | thus  
with a very serious face | said in reply. ||

The husband | "Look here, please. | I  
have said, please speak softly. | If the aunt  
hears you, | one thousand rupees which  
she has promised us | she may refuse to  
help us with". | This being said, | the  
wife | "Oho! is it so? || Is it in this  
fashion?" Thus having said | got up  
(and saying) | "Auntie, | we have been  
expecting you | a very long time. || Have  
you just come? || Please sit here, || please  
sit there", | thus with charming politeness |  
she spoke and greeted her. ||

### 8. The Quarrel with the Newspaper Editor

A man | holding a newspaper | went  
and reached the newspaper office. | To the  
chief newspaper editor | "Look! | the news-  
paper of yours, | is it good? || My name |

.gəle: ɾga' | -o: .phe'a: .ðə\ɔza: | 'to:ɔdo:  
 'pjə: \_ba: || 'do' .ə\_də: \_sho: \_da: \_θu: 'bɛ: |  
 ɾhu' 'to:ɔdo: \pjə: \_ði: ||

'mei-ma' ɾga' | \_di: \_lo: .ə-ɾɔʋ? 'sho:  
 ɾdɛ' | \_əĩn 'do' .ə\_də: \_go: | .tə-ma' .mə'tei'  
 \_dzĩm \_ba: 'bu: | ɾhu' ɾmjɛʔ.hnə'tha: \dzi:  
 ɾhnĩ' | -pjəm'pjə: \_ði: ||

ɾɾʋʔ'tə: ɾga' | ɾtɛi' 'zām \_ba: ɔõ |  
 'to:ɔdo: 'pjə: \_ba: \_sho: \_da: | .ə\_də: \dzi:  
 'tə:\ðwa: ɾma' ɾphjĩ' | \_ɾwe: .tə-thaõ  
 ɾma'ɾza' \_mɛ: \_sho: \_da: | .mə'ma'ɾza'  
 \bɛ: \_ne: 'do' \_mɛ: | 'hu' \_sho: ɾja: |  
 'mei-ma' ɾga' | -o: 'houʔ \la: || \_di: -poõ  
 'la: \_sho: ɾwe' | 'tha' ɾdɛ' \pji: | .ə\_də: |  
 .tə'ma' ɾdo' \_hmjə: \_ne: \_da: | \_tə: 'hla'  
 \_bi: || .ə'gu' ɾma' \_la: .ðə'la: || \_di: \_ma:  
 \_thaĩ \_ba: || \_ho: \_ma: \_thaĩ \_ba: |  
 ɾhu' 'lɔ.gə-wʋʔ -pju\_hŋa: ɾhnĩ' | \_kho: -wə:  
 'hnouʔ-shɛʔ \_le: \_ði: ||

8. .θə'dĩ: \_za: .she-a: ɾhnĩ' 'jũ\khuõ \dzi:<sup>1</sup>

\_lu: .te-ɾʋʔ \_θi: | .θə'dĩ: \_za: .də-zaõ \_go:  
 \_kaĩ 'pji: \_hljĩ: | .θə'dĩ: \_za: 'taiʔ ɾθo'  
 'θwa: ɾɾʋʔ ɾwe' | .θə'dĩ: \_za: .she-a: \dzi:  
 \a: | 'tɛi' 'zã: | \_θĩn ɾdo' .θə'dĩ: \_za:  
 \_ha: | 'kaõ \la: || 'təʋʔ .ə-mji: \_go: |

<sup>1</sup> A gramophone record (No. C. 1181) of texts 5, 8, 9, 12, 13, and 14, spoken by Mr. Tin, may be obtained from The Gramophone Co., 363 Oxford Street, London, W.

in the list of the dead | is put. || Look".  
Thus having said, | he showed him the  
newspaper. | "Now, | what have you to  
say to this?" | thus he asked with  
anger. ||

The chief newspaper editor | "Oh, please  
have patience. || This | an error of the  
printer's devils | must be. || Please have  
patience", | thus respectfully | he said  
apologetically and humbly. ||

The man | "How splendid! | To you |  
it is only an error in letters. || How to  
me | it will be disadvantageous | I cannot  
say". | This being said, | the chief news-  
paper editor | apologized with great respect. |  
Though he (the man) had to appear to be  
appeased | his anger was not appeased, |  
with such an expression he had spoken. ||

The chief newspaper editor | "In order  
that there may be no disadvantage, | I  
will make a correction. || In to-morrow's  
newspaper | in the list of births | your  
name | I will insert" | thus replied. ||

\_lu: \_ðe: .sə`jīn \dɛ: \_ma: | ʔthɛ' \tʰa:  
 \_dɛ: || ʔtəi' \zã: \_sho: `pji: | .θə`dī: \_za:  
 \_go: ʔpja' ʔjwe' | `kaī | \_da: ʔbe' ʔne'  
 `pjɔ: \_dzīn `ðe: .ðə`lɛ: | ʔhu' `dɔ:ʔða' ʔhnī'  
 vme: \_ði: ||

.θə`dī: \_za: .she\_a: \dzi: ʔga' | \_o:  
 `θi:\_khǎn \_dɔ: \_mu: \_ba: || \_dī: \_ha: | \_sa:`loũ  
 \_si: .ðə`ma: .gə`le: \mja: `hma: ʔlo' | ʔphjɔ  
 \_pa: ʔleī' \_me: || `θi:\_khǎn \_dɔ: \_mu: \_ba: |  
 ʔhu' ʔjo:`ðe: \_zwa: | `taũ\_bã: `to:əo: \pjɔ:  
 \_ði: ||

\_lu: `dzi: ʔga' | \_tɛ: `kaũn \_dɛ: | \_θīn  
 ʔdo' ʔdɔ' | \_sa:`loũ `hma:ðwa: ʔjoũ ||  
 ʔtəovʔ \_ma: \_be: \_poũ | .ə`təo: ʔjovʔ \_me:  
 \_sho: \_da: | .mə`pjɔ: \_naī \bu: | \_sho:  
 ʔljɛʔ | .θə`dī: \_za: .she\_a: \dzi: ʔga' |  
 ʔkha'ʔga' ʔja'ʔja' `taũ\_bã: ʔjwe' | \_tɛ: ʔja'  
 \_ðɔ: \li: | `dɔ:ʔða' ʔga' .mə`pje: ʔði' |  
 ʔlɛʔ.khə\_nɑ: ʔhnī' `pjɔ: \_ði: ||

.θə`dī: \_za: .she\_a: \dzi: ʔga' | .ə`təo:  
 .mə`jovʔ ʔja' \_aũ | \_təũn\_dɔ: \_pjīm ʔba'  
 \_me: || ʔneʔ-phjǎn .ðə`dī: \_za: ʔhnaɪʔ |  
 `mwe:əphwa: .sə`jīŋ ʔga' | \_khīm`bjɑ: .ə`mji:  
 ʔgo: | ʔthɛ' ʔlaiʔ ʔpa' \_me: | \_pjām`pjɔ:  
 \_le: \_ði: ||

### 9. The Husband and Wife who missed the Train

To catch the train | having come in . a  
 hurry, | on arriving at the station, | the  
 train | having departed, | the husband, |  
 "Had your hair-combing and putting on  
 your dress | not taken such a long time, |  
 the train | we would not have missed"  
 thus | with unpleasant expression of the  
 face | said. ||

The wife, | "If you only me | had not  
 hurried so much, | for the next train |  
 we so long | would not have to wait"  
 thus | replied. ||

### 10. The Father and Son

The father his son | having beaten, |  
 "That I love you exceedingly | only to  
 show | I have to beat and admonish  
 you," | thus said. ||

The young son | with big sobs, | "It  
 is well, sir || I also | my father | as  
 father | do love. || But | that I love  
 you | to be able to show | because I  
 am not old enough, | with sorrow I cry," |  
 thus replied. ||



9. 'mi:jə\tha: 'nau?\_təa' ʌðo: \_lī: .me\ja: <sup>1</sup>

'mi:jə\tha: \_hmi: \_jā: | ṛθou?\_θi:ṛθou?\_pja:  
\_lā: ṛdza' ṛjwe' | 'mi:jə\tha: \_bu:\_dā:\_joõ ṛi:  
ṛjaṣ? | 'mi:jə\tha: ṛga' ṛli: | 'thwe?\_khwa:  
'θwa: ʌðo: .ə\_ṛkha: | \_līṅ ṛga' | 'mīṅ  
'gaõ ṛphi: .ə-ṛwu? ṛle: \_dā: | \_dī: ṛlav?  
.mə\_təa: ṛjī: | 'mi:jə\tha: ṛue' | 'lwe: ṛja'  
\_me: .mə'hou? ṛhu' | .mə\_θa: 'ðo: ṛmje?\_hnə\tha:  
ṛhnī' | 'pjo: \_ði: ||

.me\ja: ṛga' | \_eīn \_ðā: .tə'ma' ṛgo: |  
\_dī: ṛlav? .mə'θo' ṛjī: | 'nau? .jə\tha: ṛgo: |  
.tə'ma' ṛdo' \_dī: ṛlav? \_tə:\_dza: | ṛsaõ'ṛshaī  
\_ne: ṛja' \_me: .mə'hou? ṛhu' | ṛpjam'pjo:  
\_le: \_ði: ||

### 10. .ə'pha' ṛhnī' 'θa:

.ə'pha' ṛga' 'θa: ṛgo: | ṛjaṛ?\_hne? 'pji:  
\_hljī: | \_ī.mə\_tā: ṛtəhi? ṛtəaõ | ṛpja' ṛjoõn  
\_ðā: | \_ṛja: ṛjaṛ?\_hne? 'shoõ-ma' ṛja' \_ði: |  
ṛhu' 'pjo: \_ði: ||

'θa: ṛje: ṛga' | ṛəai?'təi:\_ṛjī\_ṛdzī: ṛhnī' |  
'kaõm \_ba: ṛje' \_khīm\bjā: || \_təõn\_dō: ṛga'  
ṛle: | ṛpha'-gīṅ ṛgo: | ṛpha'-gī: \_lō: |  
ṛtəhi?\_khīm \_ba: ṛje' || ṛðo'\_be:\_ṛme' | \_təõn\_dō:  
ṛga' ṛtəhi? ṛtəaõ ṛgo: | ṛpja' \_naī ṛjā: |  
.ə-jwe: .mə'təi: ʌðe: \_ði: .ə-twe? | 'wõn ṛni:  
ṛjwe' ṛṅo: \_ba: \_ði: | ṛhu' 'pjo: \_le: \_ði: ||

<sup>1</sup> A gramophone record (No. C. 1181) of texts 5, 8, 9, 12, 13, and 14, spoken by Mr. Tin, may be obtained from The Gramophone Co., 363 Oxford Street, London, W.

## 11. The Wolf and the Lamb

A wolf | on going down to a stream  
to drink water, | a lamb | met. || The  
wolf | “Hi' silly lamb, | keep at a  
distance. || My drinking water | do not  
disturb”, | thus having said, | the lamb |  
being very frightened, | “The lord's drinking  
water | your servant does not disturb. ||  
The water | from the lord's place | to  
your servant's place | comes flowing” | thus  
replied. || “Let that be, | but | you last  
year | mocked at me. || Now you | I  
will eat,” thus | the wolf threatened. ||  
“Last year your servant | was not yet  
born. || Your servant's age | is not yet  
one year” | thus said the lamb. || And  
the wolf | “If it wasn't you | it must  
have been your father” | thus saying |  
the lamb | devoured. ||

## 12. The Crow pretending to be a Peacock

A crow | self-picked-up | peacock's feathers |  
wearing, | to the abode of peafowl | went. ||

11. *-wūm.pə.lwe: -hnī' 'θo: -ŋe:*

*-wūm.pə.lwe: .də.gāūn \_ði: | 'təhāūn*  
*.tə'khu' -hnai? -je: 'shīn -θav? -ja: | 'θo:*  
*-ŋe: .də.gāūŋ -go: | -twe' -le: -i' ||*  
*-wūm.pə.lwe: -ga' | -he: 'θo: -mai? |*  
*'we:we: -ne: -lō' || 'ŋa' -θav? -je: -go: |*  
*.mə'hnav? -hnī' | -hu' -sho: -hljī: | 'θo:*  
*-ŋe: \_ði: | 'təav? -hla' -jwe' | .ə.əīn -θav?*  
*'θo: -je: -go: | -təūn-dō: -mjo: .mə'hnav?*  
*-pa: || -je: \_ði: | .ə'ēī'n -thā: -hma' |*  
*-təūn-dō: 'mjo: -thān -ðo' | 'si: -la: -ba:*  
*\_ði: | -hu' -pjām'pjō: -le: -i' || 'ēi' -ze:*  
*-dō' | 'ðo' -ja: -dwī: | -nīn \_ði: .mə'hni?*  
*-ka' | 'ŋa' -go: 'kē'jē' -tha: \_ði: ||*  
*.jə'khu' 'nī'ŋ -go: | -ŋa: 'sa: -nji: -hu' |*  
*-wūm.pə.lwe: -ga' 'təēī.wa: -i' || .mə'hni?*  
*-ka' -təūn-dō: -mjo: | .mə'mwe: -ðe: -ba: ||*  
*-təūn-dō: 'mjo: .ə-θē? | .tə'hni? .mə'ēi' -ðe:*  
*-ba: | -hu' 'θo: -ŋe: -ga' -sho: -i' ||*  
*-wūm.pə.lwe: -ga' -li: | -nīm .mə'hov? -jī: |*  
*'nī' .ə-pha' 'phjī? -tā: -ja: -i' | -hu' -sho:*  
*-ljē? | 'θo: -ŋe: -go: | -kaī'sa: -le: -i' ||*

12. *'daū -jaū -shaūn -ðo: 'təi<sup>1</sup>*

*'təi: .də.gāūn \_ði: | 'mi'-mi' 'kav? -ja'*  
*-ðo: | 'daūn -daū -mja: -go: | 'wv? -shī:*  
*-ljē? | 'daūn -dō' -ne-a: -ðo' | 'θwa:*

<sup>1</sup> A gramophone record (No. C. 1181) of texts 5, 8, 9, 12, 13, and 14, spoken by Mr. Tin, may be obtained from The Gramophone Co., 363 Oxford Street, London, W

The crow | “I am a peacock” | thus  
having said, | the peafowl, | “Hi! conceited  
bird, | you are no peacock, || only ‘a  
crow” | thus said. || Then they | from  
the crow’s body | the feathers and wings |  
on pecking and plucking out, | not only  
the peacock’s feathers | but also the crow’s  
feathers | fell off. || Then the crow | to  
his own kindred | the crows’ presence  
returned. || And the crows | “You one of  
our race, | a crow are not indeed! || To  
our abode | do not come” thus saying |  
drove him out. || Though being a crow |  
because he pretended to be a peacock |  
the same crow, | peafowl and crows |  
even both despised. ||

### 13. The race between the Hare and the Tortoise

One day | a hare and a tortoise | having  
met, | the hare of the tortoise, | “a  
slow mover” thus | making fun, | the  
tortoise “with you I | dare to have  
a race. || I am not afraid of you” |  
thus said. || And the hare | “I

\_le: ɾi' || `tɕi: ɾga' | \_ɲa: \_ði: ɾu'daũ ɾphɲɪ  
 \_ði: | ɾhu' `pɲo: ɲa: | ɾu'daũn ɾdo'  
 ɾgɕ' | \_he: ɾhɲɛ? `tɕwa: | \_nĩn \_ði: ɾu'daũ  
 .məhɔv? || `tɕi: \_ða: vdi: | ɾhu' \_sho: ɾdʒa'  
 ɾi' || ɾtho' ɾnav? \_θu: ɾdo' \_ði: | `tɕi: ɾi'  
 \_ko: ɾhma' | .ə`mwe: .ə\_təũn ɾdo' \_go: |  
 ɾsheɪɾpav? ɾhnɔvɾpɲɪ ɾtɕa' \_le: ɲa: |  
 ɾu'daũn \_daũ `mja: \_ða: .məka' | `tɕi:  
 \_daũ `mja: vli: | ɾtɕvɾtɕa' \_le: ɾi' || \_tho:  
 .ə\_kha: `tɕi: \_ði: | ɾmi-ɾmi' .ə`mjo: vða:  
 ɾphɲɪ? vθo: | `tɕi: ɾdo' \_thān ɾpɲānvwa:  
 \_le: ɾi' || `tɕi: ɾdo' ɾga' vli: | \_θĩn \_ði:  
 \_ɲa: ɾdo' .ə`mjo: vða: | `tɕi: .məhɔv?  
 .təga: || \_ɲa: ɾdo' \_ne\_a: ɾθo' | .məla:  
 ɾhnĩ' ɾhu' \_sho: ɾjwe' | \_hnĩn ɾthov? ɾtɕa'  
 \_le: ɾgoũ ɾi' || `tɕi: ɾphɲɪ? ɾpa: ɾjɛ? |  
 ɾu'daũ ɲaũ \_shaũ `dzĩ: ɾdʒaũ' | .ləgaũ  
 vɕi: \_go: | ɾu'daũ ɾhnĩ' vɕi: | .hnə'u:  
 .zəlvũ ɾbĩ: ɾũ-ɾa: ɾdʒa' \_le: ɾi' ||

### 13. ɾjoũ ɾhnĩ' ɾler? .ə`pɲe: ɾpjaĩ vdzĩ: <sup>1</sup>

.təne' .θə-hnaɪ? | ɾjoũ ɾhnĩ' ɾler? ɾto'  
 \_ði: | ɾtwe-təoũ ɾdʒa' ɲa: | ɾjoũɲ ɾga'  
 ɾler? \_ko: | .ə`θwa: vɦne: \_ði: ɾhu' | ɾkɛ-ɾjɛ'  
 ɾhljĩ: | ɾler? ɾka' \_θĩ: ɾhnĩ' ɲa: | .ə`pɲe:  
 ɾpjaĩ ɾwũ' \_ði: || ɾθĩ'ɲ ɾgo: ɲa: .mətəav? |  
 ɾhu' \_sho: ɾi' || ɾjoũɲ ɾga' vli: | .ə`pɲe:

<sup>1</sup> A gramophone record (No C. 1181) of texts 5, 8, 9, 12, 13, and 14, spoken by Mr. Tin, may be obtained from The Gramophone Co., 363 Oxford Street, London, W.

will race" | thus said. || Next day  
in the morning | the hare and the  
tortoise | ran a race. || The hare ran  
swiftly. || As for the tortoise | with  
slow movements and without stopping | he  
crawled along. || The hare at a grassy lawn |  
arriving | and waiting for the tortoise |  
slept for a while. || From his sleep waking  
up, | with a jump he rose and ran. || But  
the tortoise | first to the winning post |  
had already reached. ||

#### 14. The Crow and the Fox

A crow from a house | a piece of  
cheese | having carried with his beak |  
alighted on a branch! || A fox | wishing to  
eat that cheese | approached near and |  
looking up at the crow | "You | are a  
very beautiful bird indeed! || Your very  
sweet voice | I have a great desire to  
hear" | thus said. || The crow | at the

-pjaĩ -mji: | ɾhu' ʔpjə: ɾi' || ʔnaʊʔ ɾne'  
 -nā:ɾneʔ ɾhnaĩʔ | -joũ ɾhni' ɾleiʔ ɾto'  
 ɾði: | .ə'pje: -pjaĩ ɾdʒa' ɾle: ɾi' || -joũn  
 ɾði: ɾhljĩ-njā: ɾzwa: ʔpje: ɾle: ɾi' || ʔleiʔ  
 -mu: ɾga: | .teʔjwe'ɾjwe' .meʔjaʔ .məna:  
 ɾbe: | ʔtwa:ɾɔwa: ɾle: ɾi' || -joũn ɾði:  
 ɾmjeʔ'khĩ: .təʔkhu' ɾðo' | ɾjauʔ ɾθə: .ə-ɾkha: |  
 ʔleiʔ ɾko: ʔsaũ' ɾjĩ: | .teʔje: ʔeiʔ ɾle: ɾi' ||  
 ʔeiʔ ɾja: ɾhma' ʔno: ɾðə: | .tə-hoũn ɾdi:  
 ʔtha' ɾjwe' ʔpje: ɾi' || ʔðo'-ɾja:-ɾdwĩ: ɾleiʔ  
 ɾθi: | ʔpān-daĩn ɾðo' ɾθe'u: ɾzwa: | ʔjauʔ  
 ɾhni' ɾbji: ʔphjʔ .θədi: ||

#### 14. ʔtəi: ɾhni' -mje:'gwe:¹

ʔtəi: .də-gaũn ɾði: ɾeĩn .tə-eĩ ɾhma' |  
 ɾdeĩŋ'ge: .də'ge: ɾgo: | ɾhnouʔ'θi: ɾphjĩ'  
 ɾtəhi:-ju: ɾge' ɾpji: ɾhljĩ: | ɾθiʔ'kaĩm ɾbo:  
 ɾhma: ʔna: ɾle: ɾi' || -mje:'gwe: .də-gaũn  
 ɾði: | ɾtho: ɾdeĩŋ'ge: ɾgo: ʔsa: ɾdʒĩn ɾðə:  
 ɾdʒaũ' | .ə'ni: ɾðo' ʔtəhĩŋ-kaʔ ɾla: ɾjwe' |  
 ʔtəi: ɾgo: ʔmə' ɾtəi' ɾpji: ɾhljĩ: | ɾθĩn  
 ɾði: | .ə-lũ: ʔhla' ɾðə: ʔhŋeʔ ɾphjʔ ɾpe:  
 ɾzwa' || ɾθa:-ɾja: ʔhla' ɾðə: ʔθi' .ə-θāŋ ɾgo: |  
 ɾna: ɾdʒĩn ɾðə-bwe: ʔei' ɾbe: ɾzwa' | ɾhu'  
 ɾsho: ɾle: ɾi' || ʔtəi: ɾði: | -mje:'gwe:

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flattering speech of the fox | was glad  
and | uttered "Ah! Ah!" || At that moment |  
the cheese | fell to the ground. || Then |  
the deceitful and cunning fox | having  
picked up the cheese | to the forest, his  
own abode | went away. ||

### 15. The Cat and the Rat

A cunning cat | while (he was) living on  
an island | a company of five hundred  
rats | in seeking food, | to that cunning  
cat's | presence arrived. || "O, my master! |  
you | for what reason | closing the eyes |  
keep your hand lifted up?" | thus the  
company of rats | asked. || The cat |  
"O, my masters! | the law of patience |  
in order to observe | I closing the eyes |  
keep my hand lifted up" | thus having  
said, | the company of five hundred rats |  
going by him, | the rat which lagged  
behind, | the cat seized and ate. || Thus in  
course of time | the cat many times |  
seized and ate the rats. || One wise rat |



ၵhmjav<sup>2</sup>-pī' ၵpjə:sho: ၵdi: ၵgo: | ၵwŭn-θa:  
 ၵjwe' | ၵa:a: ၵhu' ၵmji: ၵlai<sup>2</sup> ၵle: ၵi' ||  
 ၵtho: ၵkhə'na' ၵhna<sup>2</sup> | ၵdeĩŋ'gɛ: ၵdi: | ၵmje:  
 ၵðo' ၵtəa'ðwa: ၵle: ၵi' || ၵtho: ၵə.kha: |  
 ၵkav<sup>2</sup>-tə<sup>2</sup> ၵsĩn\le: ၵðo: ၵmje:'gwe: ၵdi: |  
 ၵdeĩŋ'gɛ: ၵgo: ၵkav<sup>2</sup>-ju: ၵjwe' | ၵmi'-mi'  
 ၵne\_α: ၵtə: ၵðo' | ၵthwe<sup>2</sup>\θwa: ၵle: ၵi' ||

### 15. ၵtəaŭ ၵhni' ၵtəwe<sup>2</sup>

ၵtəaŭ ၵsĩn\le: ၵdə\_gaŭn ၵdi: | ၵtəŭn ၵdə\_dzŭ:  
 ၵhna<sup>2</sup> ၵne: ၵði' ၵə\_kha: | ၵtəwe<sup>2</sup> ၵŋa: ၵja:  
 ၵə'paŭn ၵdo' ၵdi: | ၵə\_sa: ၵɛa: ၵjĩ: | ၵtho:  
 ၵtəaŭ ၵsĩn\le: ၵi' | ၵə.thān ၵðo' ၵjav<sup>2</sup>\la:  
 ၵdza' ၵle: ၵdi: || ၵo: ၵŋa' ၵɛĩ: | ၵθĩn ၵdi: |  
 ၵbɛ: ၵə'təaŭ ၵdzaŭ' | ၵmje<sup>2</sup>-si' ၵhmeĩ<sup>2</sup> ၵljɛ<sup>2</sup> |  
 ၵljɛ<sup>2</sup> ၵko: ၵhmjav<sup>2</sup> ၵtha: ၵðə\ni: | ၵhu' ၵtəwe<sup>2</sup>  
 ၵə'paŭn ၵdo' ၵga' | ၵme: ၵle: ၵi' || ၵtəaŭŋ  
 ၵga' | ၵo: ၵŋa' ၵɛĩn ၵdo' | ၵθi\_khā: ၵdzĩn  
 ၵte'a: | ၵsaŭ'ၵɛav<sup>2</sup> ၵjā: ၵə'lo' ၵhŋa: |  
 ၵtəŭ'nou<sup>2</sup> ၵθi: ၵmje<sup>2</sup>-si' ၵhmeĩ<sup>2</sup> ၵljɛ<sup>2</sup> | ၵljɛ<sup>2</sup>  
 ၵko: ၵhmjav<sup>2</sup> ၵtha: ၵba: ၵdi: | ၵhu' ၵsho:  
 ၵbjān ၵðo: | ၵtəwe<sup>2</sup> ၵŋa: ၵja: ၵə'paŭn ၵdo'  
 ၵdi: | ၵtəhĩŋ-ka<sup>2</sup> ၵjwe' ၵθwa: ၵðo: ၵə\_kha: |  
 ၵnav<sup>2</sup>-təa' ၵne: ၵðo: ၵtəwe<sup>2</sup> ၵtə\_gaŭŋ ၵgo: |  
 ၵtəaŭŋ ၵga' ၵphā'sa: ၵle: ၵi' || ၵi: ၵðo'  
 ၵə-sĩ: ၵə.taĩ | ၵtəaŭn ၵdi: ၵə-təeĩ ၵmja  
 ၵzwa: | ၵtəwe<sup>2</sup> ၵto' ၵgo: ၵphā'sa: ၵle: ၵdi: ||  
 ၵpjĩ\_ja: ၵɛi' ၵðo: ၵtəwe<sup>2</sup> ၵtə\_gaŭn ၵdi: |

looking at his own followers | “In former times | my followers were many indeed. || But now | they are very few. || There must be a certain reason” | thus thought in reflection. || At that moment | the deceitful cat | lifting his hand and pouncing on him, | the wise rat | after running and dodging for a little | “Hi! deceitful cat, | many of my companions | you have eaten and they are no more. || Now would you eat me?” | thus saying | ran away to a distance. ||

### 16. The Grasshopper and the Ant

One day | a grasshopper | to the hollow of his own abode | food-carrying | ant | chanced to meet. | “Sir, | do not work. || Like me | live in play and merriment,” | thus he said. || The ant | “I in winter season | food to eat | must gather. || I have no time for play,” thus | replied. || When the winter season came | the ant | had plenty of food. ||

ʔmiʔmiʔ .ə-tɕhwe: .ə-jãŋ \_go: ʔtɕiʔ ɲweʔ |  
 ʔɕe: .ə-kha: ɲgaʔ | ʔŋaʔ .ə-tɕhwe: .ə-jã:  
 ʔmjaɲba: ɲhlaʔ \_ba: .də\_ga: || .jəʔkhuʔ \_mu:  
 ɲga: | .ə-lõ: ʔni:ɲba: ɲiʔ || .əʔtɕaũn .də-zoũn  
 .te-a: ʔɕiʔ \_dã: ɲja: ɲiʔ | ɲhuʔ \_tɕã: ʔaũ-ɲmeʔ  
 ɲiʔ || \_tho: .kheʔnaʔ ɲhnaɲʔ | ʔkaʊʔ-tɕɔʔ ʔθ:  
 \_tɕaũn ɲði: | ʔlɛʔ \_ko: ʔhmjaʊʔ ɲweʔ  
 ʔlaɲʔ-ʊʊʔ ɲja: | ɲpjĩ-ɲa: ʔɕiʔ ʔtɕweʔ ɲkaʔ |  
 .əʔni-ɲɕe: ʔpɲe: \_caũ ʔpɲi: ɲhljĩ: | \_hɕe:  
 ʔkaʊʔ-tɕɔʔ ʔθ: \_tɕaũ | ʔŋaʔ .ə-pho: ʔmja\_zwa:  
 ɲdoʔ \_go: | \_θĩ: ʔsa: ɲweʔ \_koũ \_le:  
 \_bɲi: || .jəʔkhuʔ ʔŋaʔ \_go: ʔsa: ʋu: \_mɲi: ʋo: |  
 ɲhuʔ \_sho: ʔpɲi: \_ka-ɲlaʔ | .əʔwe: ɲdoʔ ʔpɲe:  
 \_le: ɲiʔ ||

### 16. ʔhnãŋ-gaũ ɲhnĩʔ .pəʔjweʔ-ɲsheɲʔ

.təʔneʔ .θə-ɲhnaɲʔ | ʔhnãŋ-gaũn .də-gaũn  
 ɲði: | ʔmiʔmiʔ \_ne-a: ʔtwĩn ɲdɕe: ɲdoʔ |  
 .ə-sa: \_tɕhi:ʔðwĩ: \_ne: ʔðo: | .pəʔjweʔ-ɲsheɲʔ  
 \_ko: | ʔtweʔ-shoũ ɲmiʔ ɲweʔ | .ə-θĩ: |  
 .əʔloʊʔ .məʔloʊʔ \_pa: ɲhnĩʔ || ɲja: ɲɕɕeʔ  
 ɲdoʔ | .gəʔza: ʔmju\_ɲdu: \_ga: \_ne: \_ba: |  
 ɲhuʔ \_sho: ɲiʔ || .pəʔjweʔ-ɲsheɲʔ ɲkaʔ | ʔŋaʔ  
 \_hma: ʔshaũ ɲuʔ\_ɲduʔ ɲhnaɲʔ | ʔsa: ɲboʔ \_jã:  
 .ə-sa: \_go: | ɲsuʔshaũ ɲjaʔ ɲði: || .mə.gəʔza:  
 ʋa: ɲhuʔ | ɲpjãm\_ɲpɲo: \_le: ɲði: || ʔshaũ  
 ɲuʔ\_ɲduʔ ʔjaʊʔ ʔθ: .ə-kha: | .pəʔjweʔ-ɲsheɲʔ  
 \_hma: | .ə-sa: ʔmja\_zwa: ʔɕiʔ .ðə\_ɲdi: ||

But to the grasshopper | it happened that  
there was no food. || Then the grasshopper |  
going to the presence of the ant | “Sir, | to  
me | give me some food, please” thus |  
he begged. || The ant | “To give you | I  
have no food. || Just enough for me to  
eat | I have. || You | playing and being  
merry | again go on” | thus said. ||

### 17. The Dog and the Ox

In a hay-containing | manger | while a  
dog was sleeping | oxen | from their  
work | came back and | in order to eat  
the hay | went in the direction of the  
manger. || Then the dog got up and |  
was about to bite an ox. | The ox |  
“Do you the hay as well | eat?” thus  
asked. || The dog | “I do not eat hay, ||  
only you eat” thus having said, | the  
ox | “If you do not eat the hay |  
permit me to eat it” | thus requested. ||  
The dog | “A hay-eating person | though

\_hnāŋ\_gaũ ʔhnaɪʔ \_mu: ʋga: | .ə\_sa: .məʔci'  
 ʔphjɪʔ \_le: ɾi' || \_tho: .ə\_kha: \_hnāŋ\_gaũn  
 \_ði: | .pəʔjwɛʔ-sheɪʔ \_thān ɾɔ' ʔwa: ɾjwe' |  
 .ə\_θi: | \_təʔnouvʔ ʋa: | .ə\_sa: .ə`ni\_ŋɛ: ʔpe:  
 \_ba: ɾhu' | ʔtaũ \_le: ɾi' || .pəʔjwɛʔ-sheɪʔ  
 ɾka' | ʔθi' ʋa: ʔpe: ɾbo' ɾjã: | .ə\_sa:  
 .məʔci' \_ba: || \_təʔnouvʔ ʔsa: ɾlavʔ ɾjoũ  
 ʔhmja' \_ðɑ: | ʔei' \_ba: \_ði: || \_θiŋ \_ði: |  
 .gəzɑ: ʔmju.du: \_ga: | \_ne: \_ba: ʔu: ɾdɔ'  
 ʋo: | ɾhu' \_sho. \_le: ɾi' ||

## 17. ʔkhwe: ɾhnɪ' ʔnwa:di:

ʔmjɛʔ-təhɑʔ ʋmja: ʔei' ʋðo: | ʔnwa.zə-gwɛʔ  
 ɾhnaɪʔ | ʔkhwe: .də\_gaũ ʔeiʔ \_ne: ʋðo:  
 .ə\_kha: | ʔnwa:di: ɾdo' \_ði: | .əʔlouʔ ɾlovʔ  
 ɾja: ɾhma' | ɾpjã\_la: ɾjwe' | ʔmjɛʔ-təhɑʔ  
 ʔsa: ɾjã: | .səʔgwɛʔ ɾei' ɾja: ɾðo' ʔwa:  
 \_le: ɾi' || \_tho: .ə\_kha: ʔkhwe: \_ði: ʔtha'  
 ɾjwe' | ʔnwa: \_go: ʔkaɪʔ \_mji: ʔpju' ɾja: |  
 ʔnwa: ɾga' | \_θiŋ \_ði: ʔmjɛʔ-təhɑʔ ɾko:  
 ʋi: | ʔsa: .ðə\_ʋo: ɾhu' ʋme: ɾi' || ʔkhwe:  
 ɾga' | ɾŋɑ: \_ði: ʔmjɛʔ-təhɑʔ ɾko: .məʔsa: ||  
 \_θiŋ \_ðɑ: ʔsa: \_ði: ɾhu' \_sho: ɾhljɪ: |  
 ʔnwa: ɾga' | \_θiŋ \_ði: ʔmjɛʔ-təhɑʔ ɾko:  
 .məʔsa: ɾhljɪ: | ʔŋɑ' ʋa: ʔsa: \_ba: ɾja'  
 \_ze: | ɾhu' ʔtaũm\_bã: ɾi' || ʔkhwe: ɾga' |  
 ɾŋɑ: \_ði: ʔmjɛʔ-təhɑʔ ʔsa: ɾðu: | .məʔhouʔ

I am not, | to you permission to eat it |  
 I do not wish to give" thus saying |  
 drove the ox away. ||

### 18. The Two Prince-brothers

And the princes | their uncle, the hermit's |  
 daughter's Bedayi's | footprints, made when  
 she went to draw water, | followed in  
 due course and | when they found her, |  
 Bedayi's water-drawing | mode perceived and |  
 the princes | spoke thus: || "Dear maiden, |  
 the gourd with which you draw water |  
 has indeed no ear bored. || How stupid  
 of you." | Thus saying | they took the  
 gourd and | with their sword cut off its  
 face and | having dropped its seed | they  
 made her draw water and | fill the tube  
 with water. || Henceforward | "the gourd  
 with no ear bored" | such a saying |  
 came into permanent usage. || And the  
 maiden Bedayi | when the water-tube was  
 filled | to the cell where her father the  
 hermit lived | went. || And the hermit |  
 "Your water-drawing to-day | is indeed  
 quickly finished" thus | declared. || And  
 Bedayi | all the circumstances | to her

\_θo: ʌli: | ʔθī' ʌa: ʌsa: ɾgwī' | .mē'pju'  
 \_lɔ: \_ba: ɾhu' \_sho: ɾjwe' | ʌnwa: -go:  
 \_hnī-ɾlaɾ? \_le: ɾi' ||

## 18. ʌmīnʌða: ɾji:naū .hnə'pa:

ʌmīnʌða: ɾdo' ʌli: | ʌuɾji: \_do: ʌeī: .jə'θe' |  
 .θə'mi: \_be:da:ɾji: | ɾje: ɾkha? ʌθwa: ʌðo:  
 \_təhe:ɾja: -go: | .ə\_sī: ʔlar? \_le: ɾjwe' | ʔtwe'  
 \_le: ʌðo: | \_be:da:ɾji: ɾje: ʔkha? ʌθo: |  
 .ə'təhī: .ə\_ɾja: -go: ɾmjī: \_le: ɾjwe' | ʌmīnʌða:  
 ɾdo' | ɾi: ɾðo' \_sho: ɾgoū ɾi' || .ə\_be: ʌðə'do'  
 .θə'mi: | \_θī: ɾje: ʔkha? ʌθo: ʌbu: ʌði:  
 ʌga: | ʌna: .məθhwīn ʌdəga: || \_θīn ʌði:  
 ʔmaɾ? ɾhla' ʌði: | \_sho: ʌpji: ɾhma' | ʌbu:  
 -go: ɾju: ɾjwe' | \_θā:ʔjɛ? ɾphjī' ʔmjɛ'hnə:  
 -go: ʌhli: ɾjwe' | .ə'ʔse' -go: ʌθū: ʌpji:  
 ʌhljī: | ɾje: ʌhma: ʔkha? ʌse: ɾjwe' |  
 \_təi:ɾdaɾ? ʌko: ʔpji' ʌze: ɾi' || \_tho: ɾga'  
 ɾsa' ɾjwe' | ʌbu:loū ʌna: .məθhwī: | \_sho:  
 ʌðo: ʌze:ga: ʌði: | .ə\_sī: \_sho: ɾja: ɾphjī?  
 ɾi' || \_be:da:ɾji: ʌðə'do' .θə'mi: ʌli: | ʔkha?  
 ʌθo: \_təi:ɾdaɾ? ʔpji' ʌhljī: | .khə'mji: ʌdo:  
 ʌeī: .jə'θe' ʌne: ʌðo: ʌtəaūn ɾðo' | ʌθwa:  
 \_le: ɾi' || ʌeī: .jə'θe' ʌli: | \_θī: .jə'ne' ɾje:  
 ʔkha? ʌθi: | ʔpji' ʌlwe: ɾzwa' ʌdəga: ɾhu' |  
 ʔmeī' ʌdo: ʌmu: ɾi' || \_be:da:ɾji: ʌli: |  
 .ə'təaū ʌmjo: -go: | .khə'mji: ʌdo: ʌeī:

father the hermit | related. || And the  
hermit | those two lads | called and  
thoroughly | questioned them. || And the  
prince-brothers, | that of the great Tagaung  
realm- | ruling great queen | Keinnaya-  
born | sons they were, | that at birth |  
being struck by the dragon's vapour | they  
were blind; | and so forth | they related  
in detail. || And the hermit | the princes'  
words | on hearing | "You two | my  
sister's sons | my own nephews are" thus |  
after declaring, | with the elder prince |  
Mahathambawa | his daughter Bedayi |  
united in marriage. ||



.jə<sup>7</sup>θe'    ʌ: |    ʼpjɔ:    ʌle:    ʼi' ||    ʌeĩ:    .jə<sup>7</sup>θe'  
 ʌli: |    ʌtho:    ʼlu'ʌĩ:    .hne<sup>7</sup>jav<sup>?</sup>    ʼto'    ʌgo: |  
 ʌkħo:    ʼjwe'    ʼse'zoõ    ʌzwa: |    ʼme:    ʌdo:    ʌmu:  
 ʼi' ||    ʼmĩn<sup>7</sup>ða:    ʼni:naõn    ʼdo'    ʌli: |    .də<sup>7</sup>gaõ  
 ʌpji:    ʌdʒi:    ʌgo: |    .ə<sup>7</sup>so:    ʼja'    ʌðo:    ʼmi'.be<sup>7</sup>ja:  
 ʌdʒi: |    ʌkeĩ.nə.ji:de:wi:    ʌdwi:    ʌmjĩn    ʌðo: |  
 ʼθa:    ʌdo:    ʼphjɪ<sup>?</sup>    ʼtəaõ |    ʼphwa:    ʌjĩŋ    ʼga' |  
 .nə.gə.ŋwe'    ʼθĩ'    ʼjwe' |    ʼmje<sup>?</sup>-si'    .mə.mjĩ:  
 ʼxi'    ʼdʒaõ |    ʼsa'    ʌði:    ʌmja:    ʌgo: |    ʼse'zoõ  
 ʌzwa:    ʼcaʊ<sup>?</sup>    ʌle:    ʼi' ||    ʌeĩ:    .jə<sup>7</sup>θe'    ʌli: |  
 ʼmĩn<sup>7</sup>ða:    ʼdo'    .zə<sup>7</sup>ga:    ʌgo: |    ʼtəa:    ʌdo:    ʌmu:  
 ʌle:    ʌðo: |    ʌmaõn    ʼdo'    .hne<sup>7</sup>jav<sup>?</sup>    ʌka: |  
 ʼŋa'    .hne.mə.ʌdo:    ʼθa: |    ʼŋa'    ʌtu:    ʌjĩn    ʌdi:  
 ʼhu' |    ʼmeĩ'    ʌdo:    ʌmu:    ʌpji:    ʼhma' |  
 ʼmĩn<sup>7</sup>ða:    .ə<sup>7</sup>təi: |    .mə.ha:θəm.bə<sup>7</sup>wa'    ʼhni' |  
 .θə<sup>7</sup>mi:    ʌdo:    ʌbe:da:ji:    ʌgo: |    ʌsoõ<sup>7</sup>phə<sup>?</sup>    ʌto:  
 ʌmu:    ʌle:    ʼi' ||